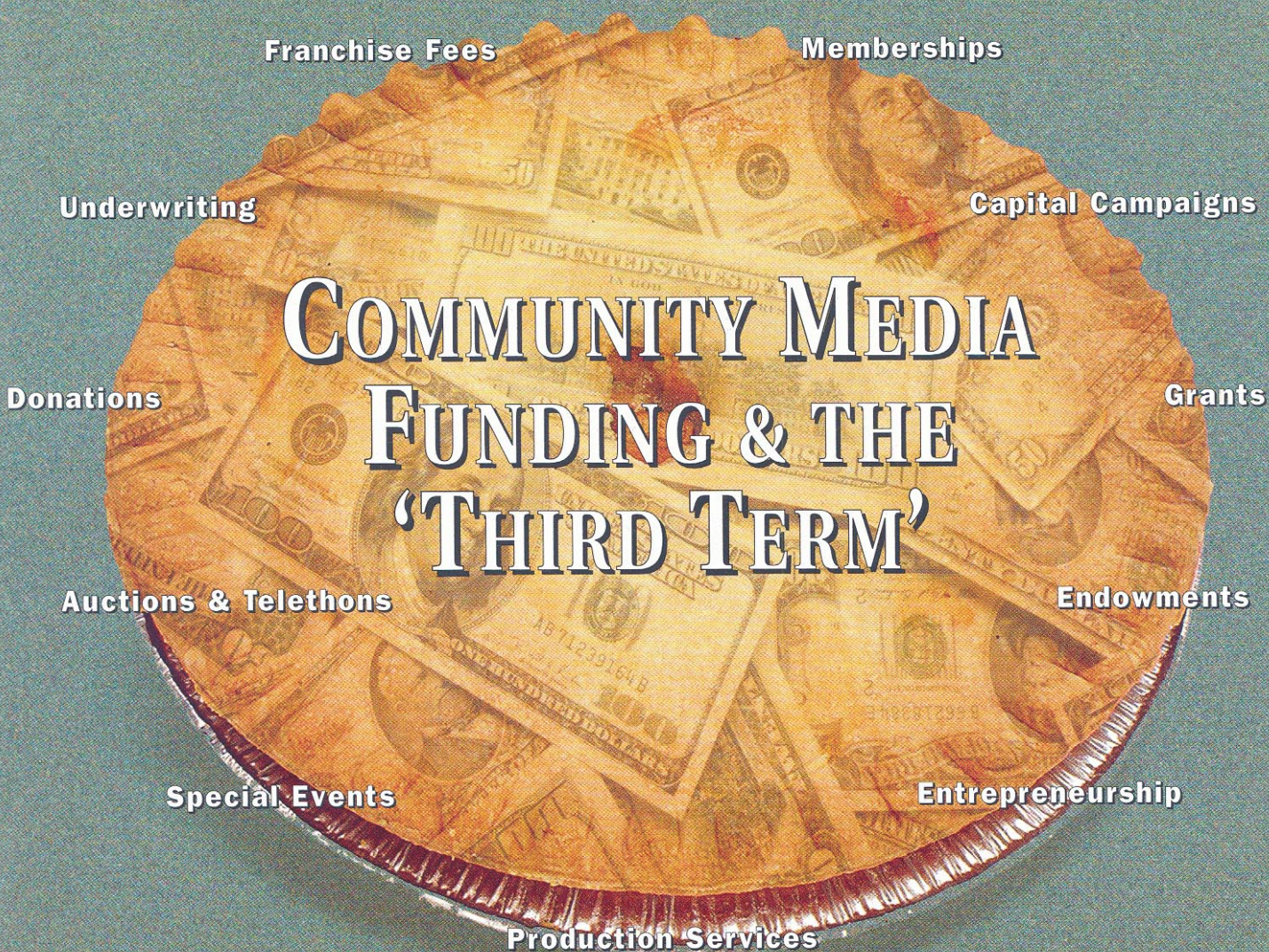


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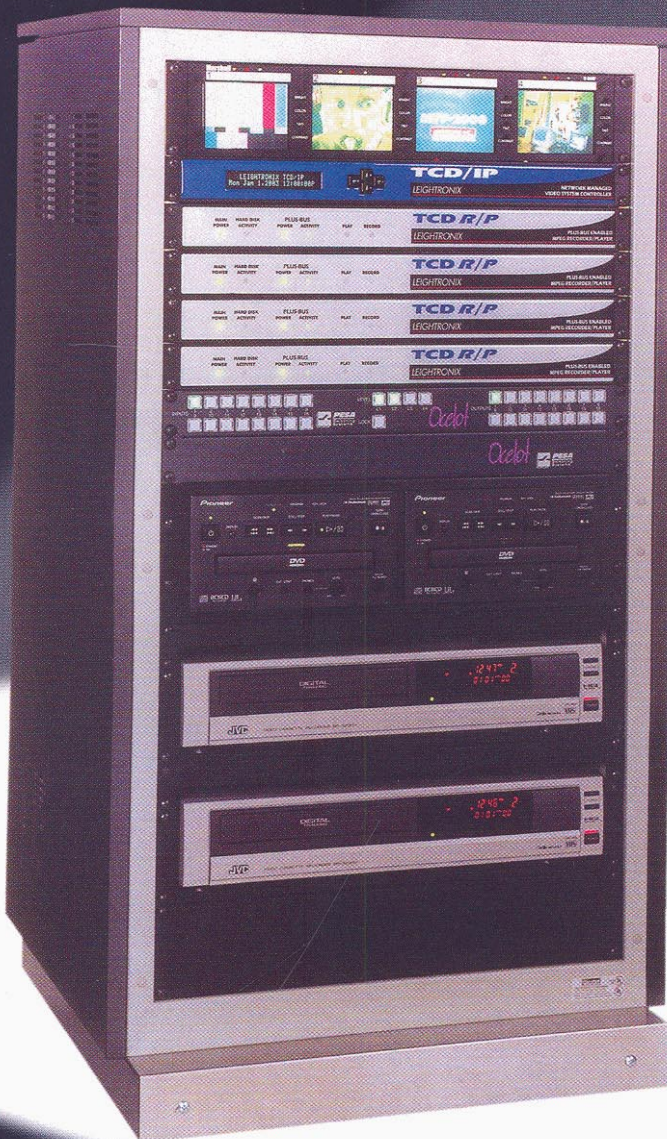


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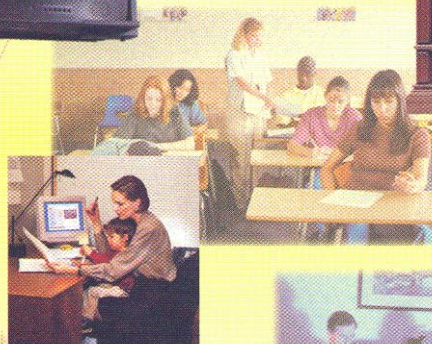
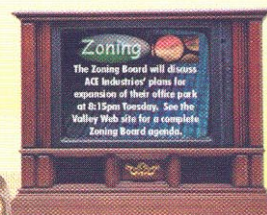
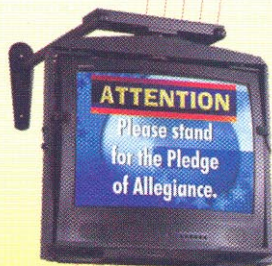
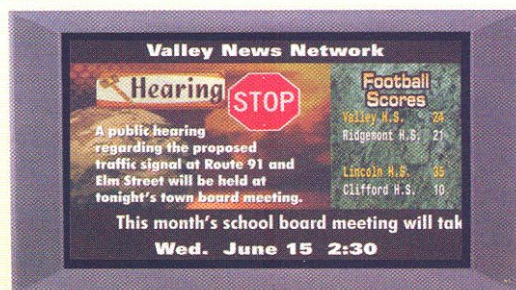
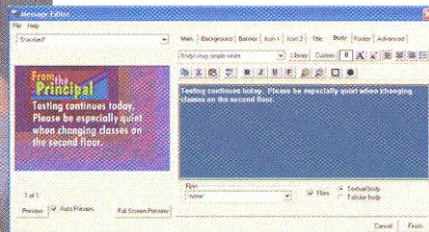
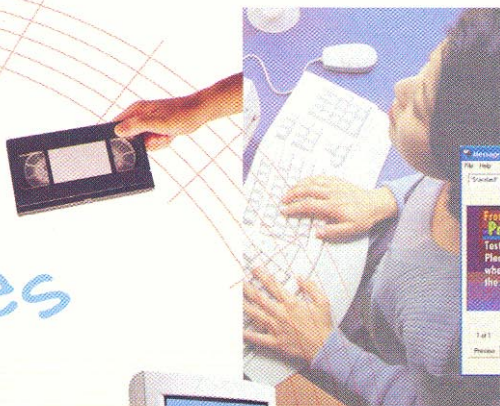


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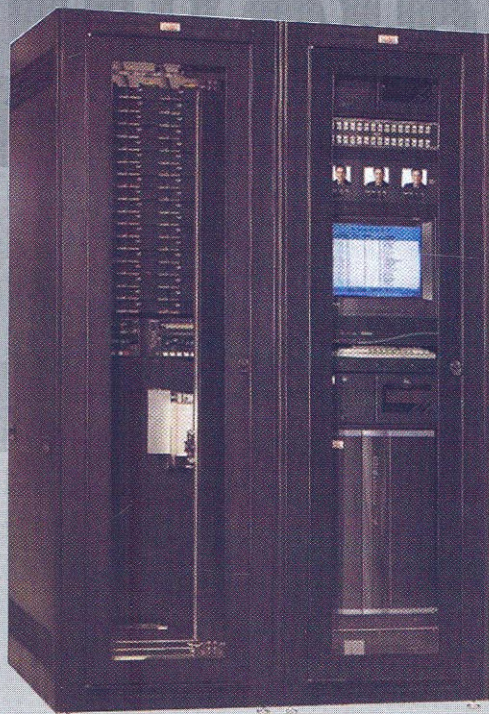
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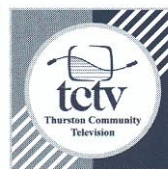
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As the journal of the Alliance for Community Media, COMMUNITY MEDIA REVIEW shall support the Alliance mission by providing: a comprehensive overview of past, present and future issues critical to the Alliance and its membership; vigorous and thoughtful debate on those issues; and a venue for members and like-minded groups to present issues critical to the Alliance.

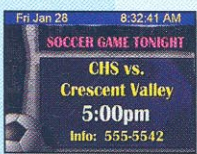
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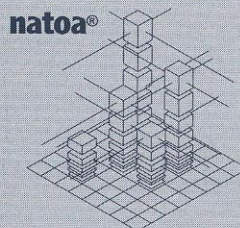
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FROM THE EXECUTIVE DIRECTOR

Good Things from Humble Beginnings

BY BUNNIE RIEDEL

What should you do if you throw a party and nobody comes?

After many years of working on movements and organizing at the grassroots and national level, the one thing I am sure of is that if you keep at it, eventually you will build "critical mass."

Dropping one pebble at a time, over a sustained period of time, you will create an avalanche or maybe even move a mountain.

I frequently tell friends and colleagues of the story of Austin. In 1996, as national field director of Americans United, I traveled to Austin to speak at a chapter-organizing meeting. By that point, organizing chapters had become fairly formulaic; I had an ironclad "system" down. Someone from a community would call the national office. We would send them local organizing materials and perhaps put them in touch with other members in the area who were interested in forming a chapter. The local group would find a place to host the meeting and provide us contact information for various groups that might be interested. In the national office we would create a flyer and send it to all our members in the area and to the list the locals had sent us. Maybe there would be a phone call or two. My staff and I had done this so many times it had become routine. A typical chapter start-up meeting would have 50 or more in attendance. A few times we had more than 100.

To do this chapter organizing, I traveled about a week a month for nine months a year, frequently visiting four cities in one week. It would have been embarrassing if someone had followed me around, because I pretty much said and did the same thing in every city I visited. There were even times when I had to stop and think about exactly where I was because it would become a blur. But I will never forget that night in Austin in 1996.

The morning I got in, I spoke at the Lyndon B. Johnson Library as part of a panel for an event hosted by a large women's organization. After this I went for a quick dinner and back to the hotel to get

Organizing, raising revenue, creating new programs, becoming politically important in a community...all of these take the persistent application of effort over time.

ready for the chapter organizing meeting being held that night. As I left the hotel at 6 p.m., I noticed a large plume of black smoke on the horizon. Without thinking much of it, I arrived at the venue about five minutes later and waited outside for the chapter organizers to arrive so we could set up for the evening's event.

As the minutes went by, I sat on a bench looking at my watch thinking, "Where is everybody?" Coming up to 6:30 p.m. I started thinking maybe I had the wrong address, so I began checking the flyer we had sent, but, sure enough, I was in the right place, the Baptist church next to the university. As the sun went down I could see an orange glow in the distance coming from the place where the smoke plume had been. I also began to notice that it was unusually dark out on the street.

At about 7:15 p.m. (fifteen minutes after we were to start the meeting) a car pulled up and a man and woman got out. "Are you Bunnie?" they asked. "Yes," I said, still thinking that surely I must have gotten either the location or the timing wrong. "We're here for the chapter meeting!" the man said grinning. Then they explained that an electrical-transformer had fallen into an oil storage tank causing a fire and knocking out most of the electricity in Austin, including streetlights and traffic signals. The couple told me that traffic on the highway was at a complete stop and it had taken them an hour and a half to get to the chapter meeting. About ten minutes after they pulled up, three more people arrived. Now they were six of us, but we had no place to meet because the staff that was supposed to open the hall for us was nowhere to be found. By about 8:00 the six of us gave up on getting into the building or hoping anyone else would arrive.

For a few minutes I felt very disappointed. I had looked forward to getting this chapter in Austin going and I knew that I would not be in this part of the country again for at least a year. I also felt somewhat bad for the five people who had shown up (through sheer determination of their own), I didn't want them to go away feeling discouraged. So I decided to do what I normally did, hold a chapter meeting! There on the street corner, in the dark, I began to give a speech and after my speech was over, I got the five of them to put their names on a sign up sheet, decide when they were going to hold the next meeting, agree to be the organizing committee and agree who would be the interim chair of the committee until the chapter was officially formed (it finally was formed six months later).

I often tell the Austin story to illustrate that good things can come from humble beginnings. Or maybe the lesson is that if you throw a party and hardly anyone comes, go back, re-assess, think about doing things a little differently, and then throw another party...and another and another and another...until you wind up with a houseful of guests.

Organizing, raising revenue, creating new programs, becoming politically important in a community...all of these take the persistent application of effort over time. Whether you are just starting an access center in a community or you are working to gain an audience for your program or you have been toiling away for years to get your proper share of community recognition for your access operation; I guarantee that if you "keep at it" good things will happen. You will eventually move a mountain!

Bunnie Riedel is executive director of the Alliance for Community Media. Contact her at briedel@alliancecm.org

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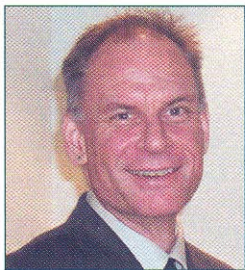
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FROM THE ALLIANCE CHAIR

Commitment, Passion: Critical to Funding

BY BRIAN WILSON

"We're down to the final turn and the home stretch of this year's Friends of Access Annual Rubber Duck Race and number 14 is in the lead by a beak!" I can't be the only person to have heard that called over a bullhorn on a sunny Saturday afternoon at the local community center. Or perhaps this sounds more familiar, "Call in now with your pledges for our third annual Community Access Board of Directors Stationary Bike Marathon," as the TV screen flickers with the image of an individual in sweats seated on a stationary bike in the studio spinning away.

Funding access has always been a quagmire or is it conundrum? For over two decades we have relied almost exclusively on the generosity of municipalities to fund our organizations using franchise fees collected from the provider. To supplement that revenue stream we have engaged in everything from an annual awards gala, dinner dance and silent auction, income based on services, membership, events like "Burgers and Access," to the two examples cited above. All with limited return for the investment of time and resources. The goal, of course, is to develop sustainable revenue streams that will help to support the center and its mission, ultimately to achieve a sense of independence from franchise fees without compromise to the mission of providing an open platform for discussion. I know there are those who argue that we have a right to and must fight to keep franchise fees dedicated to supporting access, but the reality is, the local franchise authority can use those fees as they choose. And even in the best of economic times it is a difficult argument to win over say public safety. How can you win an argument when the fire chief is publicly stating that you would be responsible for the dead bodies if they didn't receive funding?

Now we are faced with hard economic times and municipalities are in search of dollars and ways to cut budgets. San Francisco will see a 10 percent across the board cut in funding of all departments

The goal is to develop sustainable revenue streams that will help to support the center and its mission, ultimately to achieve a sense of independence from franchise fees without compromise to the mission of providing an open platform for discussion.

and it is likely there will be another 10 percent to follow. Is it any surprise that cities are requiring centers to develop 15 percent of their budget outside of funds given by the municipality? So where do you turn? Like you, I am looking to this issue of the *CMR* for discussion and ideas that can assist our center in developing those resources.

CompassPoint, a nonprofit center that supports and trains nonprofit professionals, says fundraising is not only one of the key responsibilities of the board of directors; it is also the most unsuccessful area of board performance. I had a board member tell me he refused to create a mandatory paid membership program to insure funding for the center off the sweat and backs of the very people we served. Okay, but when it comes to a choice between operating the center and closing the door because of budget shortfalls, isn't it time to get out and ask for money? Why is it we don't want to ask for money? Certainly it isn't because we don't believe in our cause.

People are afraid to ask for money. Most of us are taught that four topics are taboo in polite conversation: politics, religion, sex and money. Further, many of us were taught not to ask people how much money they made. The net effect is that money takes on the air of being both mysterious and bad. The hidden message is that good people and good organizations don't deal with money. As political activists and participants in social change, it is critical for all organizing purposes that we abandon that taboo, that we learn about money, and let go of the fear, finding ways to fundraise effectively and ethically.

Critical to fundraising is the commitment and passion with which you, your

organization, board of directors and community at large believe in the mission and organization. Critical to board involvement in successful fundraising is a sense that their vision and projects are embraced and that their voice is heard by staff. Deb Vinsel's team at TCTV in Olympia has created a service to evaluate access center performance as revenue stream. Laurie Cirivello, in Santa Rosa, has been very successful in marketing her center as the media support arm available to other nonprofits applying for grants.

I believe the more centers can demonstrate their role as an essential support service to the community; the easier their case will be for funding. When the police department in Tacoma, Washington applied for grants to do training in domestic violence it was in partnership with TV Tacoma. Not only did TV Tacoma receive funding for equipment through those grants, national recognition for their documentary and police training series, but they clearly demonstrated their value as a necessary and essential communications tool. Building those partnerships, supporting the services of fellow nonprofits, and providing the fundamental access to media, telecommunications and information are key factors to our success in fund raising. In today's interconnected world where media is the message and that message is increasingly singular, being regarded as a community essential service, its voice, can only translate to an easy sales pitch when it comes to fundraising.

Brian Wilson is chair of the Alliance for Community Media and a former PEG ED and currently a public policy, planning and compliance analyst for the City and County of San Francisco. Contact him at Brian.Wilson@sfgov.org.



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A decade ago I had the privilege of joining several other representatives of the US access community in the launch of South Africa's first "community" television broadcasting effort. Though the "station" was actually a short-term provisional license in the city of Durban, the fledgling effort stood in sharp contrast to the state-run broadcasting system that had dominated South Africa during apartheid. A city hall gala, the first of its kind, signaled the launch of a channel for those voices that had not had access to the media of communication for so long, and a parallel conference reviewed those models of community media from across the world that presented lessons and models for this fledgling effort at democratic media.

In moving outside of the realm of government-controlled and -funded broadcasting, those assembled at this conference were focused on identifying the strategies and developing the means necessary to provide financial support for their efforts in community communications. A number of discussions focused on the American model of advertising-supported, market-supported broadcasting. Those of us from the US access community winced a bit to hear them start down this path, and to begin discussions of where the boundaries of acceptable/non-acceptable commercial funding would be drawn.

Though the impulse to break free from the stultification and political dominance of a government-dominated model of communications is understandable, the dangers of tying protected speech and democratic communications to market forces, of course, involves communications scholar Michael Schudson's cautionary warning that "...democracy is inherently uncomfortable." Offensive speech, the culture of disenfranchised communities and minority voices do not always mix well with commercial support and there is an inherent tendency in most mass media delivery systems to shape speech and expression to preserve the market base of funding. The sort of popular speech that results, appealing to the broadest possible audience, does not necessarily create the sort of forum for democratic participation and deliberation that is at the heart of the community media movement.

To borrow a term from communications theorist Nicholas Garnham, what is the "third term" for community communications? How do we address "the problem raised by all forms of mediated communication, namely, how are the material resources necessary for that communication to be made available and to whom?" How can community media be effective in an arena that mediates (in Richard Collins' phrase) "...between the jungle of the market and the tyranny of the state..."? Is it possible for Public Access to serve as a "third term" between market and state, a community communication channel ►



Bob Devine teaches media and social change at Antioch College in Yellow Springs, Ohio, where he recently served as president. He has participated in the field of public access for 34 years. His work includes the start-up of the Dallas, Milwaukee and Manhattan access systems, as well as policy planning, system design, community ascertainment and system evaluations for a number of access operations across the country. Bob contributes to and serves on the editorial board of COMMUNITY MEDIA REVIEW and is the 1994 recipient of the Alliance's George Stoney Award for Humanistic Communications.

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This issue of *Community Media Review* attempts to address these issues head-on by sharing some ideas, projects and approaches to diversifying the funding of public access, diminishing its reliance on government-mandated franchise agreements, and moving access toward long-term sustainability.

Deb Vinsel of TCTV makes the case for weaning the PEG operation from government funding and moving the board and organization toward strategies for diversifying funding and diminishing reliance on franchise income to

50 percent of a PEG operation's revenue. **Laura Breeden** provides us with some provocative perspectives on the sustainability of our organizations, while **Sam Behrend** of Access Tucson challenges those of us in community media, in the most creative and positive ways, to think about the possibilities for social entrepreneurship for our operations. **Ginny Berkowitz** of Cambridge Community Television discusses what a development department might look like, and I have recorded my own observations regarding the organizational culture and infrastructure necessary for fund development. **Russ Carpenter** of Willinet helps us to think about "getting to the ask" in seeking funding support from our com-

munities, and **Mary Shanahan-Spanic** of the West Allis Community Media Center discusses the way in which a live TV-Auction fundraiser has ancillary benefit in building positive community relations. **Ruth Mills** of Whitewater Community Television and **Laurie Cirivello** and **Dan Villalva** of the Community Media Center of Santa Rosa present ideas for community and non-profit partnerships for developing additional revenue as well as building community support. **Nancy Burke Smith** of Plain English rounds out the issue by providing some unique perspectives on grantwriting and how we might conceptualize that activity.

— *Bob Devine*



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When The Writing Is On The Wall, You Have To Wake Up And Smell The Coffee!

BY DEBORAH S. VINSEL

In communities with well-written franchise agreements, funding for community media has been relatively stable and predictable. A guaranteed percentage of franchise fees for operating costs and/or PEG fees passed through to the subscriber for capital support have been common methods for funding public, educational, and governmental access organizations for several years.

We've all heard the horror stories of access centers that were de-funded after controversial programming aired, or of access funds being diverted to other purposes when municipalities face a fiscal crisis. Recent FCC rulings defining cable Internet services as 'information services' has meant a significant reduction in franchise revenue to cities across the country. Federal legislation that mandates support for community access does not exist.

Many of us may have stable funding for the next five to ten years. But what happens during the next round of franchise renewals? What will we do if future legislation reduces or eliminates franchise fees? The writing is on the wall. Being dependent solely on revenue from local government agreements puts our organizations at risk. Nothing is guaranteed—including PEG funding.

Thurston Community Television's Journey Toward Financial Security

Thurston Community Television (TCTV) is a nonprofit PEG center in Thurston County, Washington. Our service area includes the capital city of Olympia, Lacey, Tumwater and all of unincorporated Thurston County. We have enjoyed strong local support for 16 years, weathered the firestorm of controversial programming, and grown from a staff of five to a staff of 12.

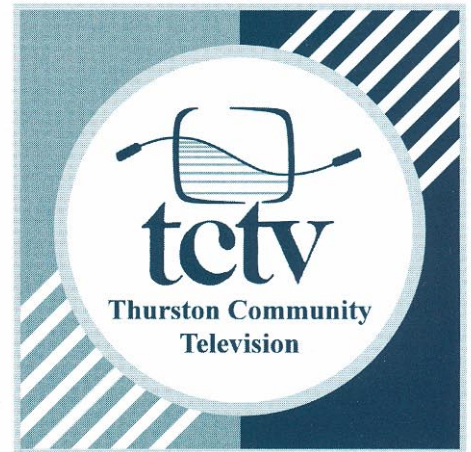
The writing on our wall didn't just appear one day. It emerged a bit at a time as the result of many circumstances that converged over several years. A statewide tax revolt over the past five years has forced our municipalities to cut services

What will we do if future legislation reduces or eliminates franchise fees? The writing is on the wall. Being dependent solely on revenue from local government agreements puts our organizations at risk. Nothing is guaranteed—including PEG funding.

across the board. This resulted in a significant change in the way our funding is calculated. Prior to 1998, TCTV received 50 percent of cable franchise fees. Beginning in 1999, our funding became a fee for service contract with a base-funding amount that is increased/decreased annually by the percentage change in the Implicit Price Deflator for Personal Consumption. In 1999 that increase was .85 percent, in 2000 2.2 percent, in 2001 it was only 1.16 percent.

The speed-of-light changes in technology make it almost impossible to keep our facilities and equipment current. Double-digit increases in insurance costs take funds away from our program efforts. Increasing demands for our services have stretched our staff resources paper-thin.

In 1998, Thurston Community Television (a PEG organization) received 95 percent of its annual operating revenue through service contracts with four local jurisdictions. Membership fees and tape dubbing sales would not be enough to cover the other five percent as forces beyond our control began to apply fiscal pressure. As we evaluated our increasingly tight budget, we came to one inevitable conclusion: municipal funding could not and should not be our only source of revenue. Thurston Community Television MUST diversify revenue sources and increase our income poten-



tial if we are going to be able to survive, let alone grow in the 21st century.

Taking Stock

In 1999, the TCTV Board of Directors embarked on a year-long strategic planning process that included several focus groups, interviews with local elected and civic leaders, meetings with our membership and constituents, and a random telephone survey. We discovered several things:

- ▲ Since there are no broadcast affiliates in Thurston County TCTV is highly valued by our community as a significant communications resource.

- ▲ Sufficient, stable funding was identified by almost everyone as a critical future issue.

- ▲ The business community and public sector both indicated that they were willing to pay TCTV for some services.

- ▲ Our municipal partners strongly encouraged us to develop entrepreneurial strategies and activities. They saw no conflict between our public funding and TCTV's potential for developing income-earning services.

In December of that year, the TCTV Board of Directors approved a new strategic approach that included as a key strategy "diversifying funding to receive 50 percent from municipal service contracts, and 50 percent from earned income activities." Our belief was that if *all* of our local government funding were

Schedule Manage Organize Report

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After more than ten years of development and incorporating the input of PEG access centers across the country, Facíl has evolved into the most comprehensive and effective solution to the exceptional data management requirements of a media access center. Facíl is already serving over 90 organizations from coast to coast, recovering the staff time previously lost to paperwork and improving service levels.

Cablecast Scheduling

| Cablecast Scheduling | | | | | | | | | |
|----------------------|---------|----------|---------|------------|-------------------------|--------|-----------|--------------------|-----|
| Date | Channel | Start | Length | Program ID | Found | Lognet | Lognet ID | Program Title | AVF |
| Project ID | Channel | Start | Length | Program ID | Project Title | Lognet | Lognet ID | Program Title | AVF |
| 6/21 | 52.1 | 05:00:00 | 0:20:00 | 0:27:24 | 1188 Q Johnson's People | 345 | 0 | Access Information | |
| 6/21 | 52.1 | 05:20:24 | 0:20:24 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 05:40:48 | 0:20:48 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 06:01:12 | 0:21:12 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 06:21:36 | 0:21:36 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
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| 6/21 | 52.1 | 07:02:24 | 0:22:24 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 07:22:48 | 0:22:48 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 07:43:12 | 0:23:12 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 08:03:36 | 0:23:36 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 08:24:00 | 0:24:00 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
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| 6/21 | 52.1 | 17:34:48 | 0:34:48 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 17:55:12 | 0:35:12 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 18:15:36 | 0:35:36 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
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| 6/21 | 52.1 | 21:19:12 | 0:39:12 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
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| 6/21 | 52.1 | 23:00:48 | 0:40:48 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 23:21:12 | 0:41:12 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 23:41:36 | 0:41:36 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
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| 6/21 | 52.1 | 26:04:24 | 0:44:24 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 26:24:48 | 0:44:48 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 26:45:12 | 0:45:12 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 27:05:36 | 0:45:36 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 27:26:00 | 0:46:00 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 27:46:24 | 0:46:24 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 28:06:48 | 0:46:48 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 28:27:12 | 0:47:12 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 28:47:36 | 0:47:36 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 29:08:00 | 0:48:00 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
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| 6/21 | 52.1 | 30:50:00 | 0:50:00 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 31:10:24 | 0:50:24 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 31:30:48 | 0:50:48 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 31:51:12 | 0:51:12 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 32:11:36 | 0:51:36 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 32:32:00 | 0:52:00 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 32:52:24 | 0:52:24 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 33:12:48 | 0:52:48 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 33:33:12 | 0:53:12 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 33:53:36 | 0:53:36 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 34:14:00 | 0:54:00 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 34:34:24 | 0:54:24 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 34:54:48 | 0:54:48 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 35:15:12 | 0:55:12 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 35:35:36 | 0:55:36 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 35:56:00 | 0:56:00 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 36:16:24 | 0:56:24 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 36:36:48 | 0:56:48 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
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| 6/21 | 52.1 | 37:17:36 | 0:57:36 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 37:38:00 | 0:58:00 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 37:58:24 | 0:58:24 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
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| 6/21 | 52.1 | 38:59:36 | 0:59:36 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
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| 6/21 | 52.1 | 46:48:48 | 1:08:24 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 47:09:12 | 1:08:48 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |
| 6/21 | 52.1 | 47:29:36 | 1:09:12 | 0:27:24 | 1188 Q Johnson's People | 545 | 0 | Access Information | |

to disappear, we would be able to continue a significant portion of operations if that amount was 50 percent or less of our annual budget. In 1999 our government funding equaled \$380,000. If we were successful at meeting this goal, we would have to match or exceed this government allocation.

The board also re-wrote the TCTV mission statement. Our new mission, *"TCTV provides communication resources to build a stronger community,"* positions us as an active participant in local communications and media, rather than a passive 'technology library' that hands out equipment to others. We would use our resources to support the individual speaker, but we would also use them to become a speaker to and for the community by bringing events, forums, and local issues to our viewers through new programming partnerships with organizations and our local business community.

The stage was set for our philosophic evolution from a nonprofit organization to a non-profit community benefit business. It was this philosophic shift that was perhaps the most challenging aspect of the process. It required that everyone—the executive director, staff, and board of directors—recognize that nonprofit didn't mean "no profit" and that there was absolutely nothing illegal, unethical, or inappropriate with us asking the community that benefited from our resources to help pay for them.

Programs and projects would have to be developed with attention to potential revenue support as well as costs. It also meant that we would have to learn how to say *no* when we really wanted to say *yes* to some projects and requests that came along because we simply did not have the resources to support the project without some kind of compensation for our efforts. Finding a balance point would take some trial and error.

Identifying Revenue Potential and Income Strategies

With our new mission firmly in place and our strategic plan as a guide, we began to explore our revenue-generating potential. We brainstormed a long list of potential income strategies. Some were fairly traditional methods of fund raising, others were new business territory for us. We identified four areas for revenue development: Donations and Grants; Fee Paid Media Services; Media Consulting

Services; Long-term investments.

In 1999, we launched our paid contract production services. As hard an issue as it was to grapple with, we agreed that 'free' was not necessarily good and that a price tag was not necessarily bad. Before putting a price on any of our services, we had to clearly define what services would be provided at no charge to the user, what projects and services were available with partial support, and what services would be 100 percent fee-based. The introspection was sometimes challenging, often confusing, but in the end well worth the time we spent asking ourselves questions and honing our vision to a sharp focus.

First and foremost, we decided that our public access component would be supported to the best of our ability with relatively few changes. We have always required a nominal membership fee in order for individuals and groups to take our public access training and use our facilities. The board agreed that our basic public access member benefits and services would be continued as we had always provided them. In fact, we didn't even consider an increase in our membership fees. We were determined to keep public access healthy and accessible. Basic services would remain the same, and new services would be developed with the lowest possible cost to the user in mind.

Our government access support is defined in our funding and service contracts. We are contractually obligated to provide a certain amount of direct production support to the four jurisdictions that fund us. These services would remain unchanged, however additional production requests or new services would require negotiation for additional funding or they would be billed individually.

TCTV's educational access component has always been a fairly passive part of our operation. Since most of our local high schools and middle schools have media classes, the educational community has not heavily used the TCTV facilities. Our primary support to educational access has been channel capacity and management. This would not change. However, requests for direct production support from educational institutions would be considered on a case-by-case basis and may require compensation for our staff time.

Having identified our core organiza-

tional programs and level of support to our public, education, and government members, we began to analyze our ability to provide new fee-based services. What did we have to offer the community? What services were needed that we could provide? What was our ability to support additional projects?

First, we looked at our facility usage statistics. Our facilities were reserved about 60 percent of the available time. This meant that we had 40 percent excess capacity to leverage for revenue generating activities. In order to keep some resources available for new public access projects, we determined that no new fee-based projects would be scheduled when 80 percent of available facility resources and staff time were encumbered.

We researched the local commercial market to see what media related services were available and who provided them. There are a remarkable number of production houses, government media departments, and independent media makers in our area. Several things set us apart from them—we had three cable channels for distribution; we had a new facility with state-of-the-art equipment; we had a satellite dish, plenty of space for meetings and training teleconferences and adequate parking. We also had over 80 years of professional, award-winning media production experience on our staff.

We revisited the data from our strategic planning process to see if any community needs presented themselves. One thing that popped into focus was that, in many cases, nonprofit organizations would rather pay for technical support than go through our training to do their own programming.

Confident that our data and research was sound, we established our Contract Production Services in 2000. To guide this new business venture, the TCTV board of directors developed the following policies to prevent conflicts with existing operations and ensure appropriate use of TCTV resources.

▲ All income-generating activities MUST be 100 percent in compliance with the TCTV Operating Policies and Procedures.

▲ Contract production services are structured as a membership benefit for organizational members of TCTV, as defined in our bylaws. Agencies and NPOs must become members of TCTV to hire us

for production support.

▲ Since access to our facilities and equipment is a member benefit, fees will be charged as reimbursement for our professional staff time, not for equipment or facility rental.

▲ Contract productions MUST result in programming that will air on the TCTV channels. No commercial or personal productions will be supported through our paid production services.

▲ Contract services will be scheduled during available facility times and will never preempt an existing facility reservation.

The response to this new program was very good. We found that many organizations and agencies did not have the staff or time to put into training to produce their own programs. What they did have was a budget to support the program development. It seemed reasonable that if they were going to pay another business to create a program that they would air on our channels, why not pay us to produce it for them?

In 2000, TCTV established the TCTV Endowment Fund through the Community Foundation of South Puget Sound, to provide a mechanism for future annual revenue. An endowment is a long-term investment savings fund. Once the principal is deposited, it remains intact and only the interest earned, or a portion of it, is drawn off every year. The TCTV Endowment Fund was established with a \$5000 initial contribution. Every year, we allocate up to five percent of our *non-government* revenue to be deposited into the TCTV Endowment Fund. We have also been the recipients of two \$10,000 matching grants to enhance the fund. Through direct solicitation of donations, special events and corporate gifts, we were able to match both grants. The TCTV Endowment Fund now has a market value of almost \$50,000. When the fund value reaches \$100,000 we will begin annual distributions.

The Fruit of our Efforts

Once we began to think of our non-profit organization as a community-based business, instead of a community-funding recipient, we have found many creative ways to increase our annual income while supporting and protecting our mission. TCTV is now under contract to South Puget Sound Community College to provide the facilities and instructor for col-

Every access organization should take a hard look at their current environment. Our future is not guaranteed. We all need to develop our financial resources with an eye to diversity and sustainability. Generating revenue to support your mission is a smart thing to do. It provides stability and independence.

lege-credit courses in media production. The Port of Olympia contracts with TCTV for video coverage of their twice-monthly meetings from our studio facilities. Several local performing arts groups contract with us to videotape their performances. They then duplicate the videotapes and sell them as a fund raising tool. Our efforts to partner with local businesses to provide underwriting of our coverage of annual festivals, parades, and community events are beginning to bear fruit. We also provide consulting services to organizations (PEG and others) to help them develop effective communication plans, design organizational policies and systems, select appropriate media tools, and review operational activities.

As we developed our media business revenue, we found it easier to include more traditional fund-raising activities in our annual work plan. In 2002 we planned a series of special events that included sponsoring live performances of the work of a local playwright, a speaker series, and a benefit film screening sponsored by the *Olympia Film Festival*. We also have established an annual mail and telephone campaign for donations to the TCTV Endowment Fund.

The executive staff manages negotiating production contracts and allocating staff resources for our contract services. However, as our underwriting and fund-raising activities began to take shape, it was clear that we needed additional staff with the professional background to support these projects. We added a new position to our staff and hired our first underwriting and partnership development director. We see the addition of this position as an investment in our future. It is a position that we cannot afford not to have.

Challenges and Change

Every access organization should take a hard look at their current environment. Our future is not guaranteed. We all need to develop our financial resources with an eye to diversity and sustainability. Generating revenue to support your mission is a smart thing to do. It provides stability and independence. But, developing contract or fee-based services can be a challenging prospect with deep potholes in the path. Access centers should be careful to clearly define their mission, and core values, before attempting to market their services, or seek underwriting. There is always the danger that the funding received from contract and underwriting activities will begin to drive decision making about services or programming to be developed.

At Thurston Community Television, we have worked very hard to be sure our community media mission and support for our access constituents drives our decisions about money. In the four years since we began this journey to financial stability, we have diversified our income to 75 percent from government contracts and 25 percent earned income. We have maintained a strong public access presence. We still provide support to our government and education constituents. We continue to create community interest programming and provide support services to community groups who can't afford to purchase services.

We have been successful, so far. Our 2003 budget shows 27 percent earned income, 73 percent from our government contacts. TCTV now generates more income than any of the four municipalities provides to us individually. We have more independence, more latitude in developing new services, greater visibility in our community and a stronger relationship with our constituents. We have grown as an organization and look forward to the new partnerships we will forge as we continue our journey.

Deborah Vinsell is executive director of Thurston Community Television in Olympia, Washington. She has worked in community media since 1983. A 20-year member of the Alliance, Deborah is currently co-chair of the 2003 Alliance Conference Local Planning Team and coordinator of the 2003 Hometown Video Festival. TCTV is served by Comcast, in a cable system serving approximately 53,000 subscribers.

Fund Development & Organizational Culture

BY BOB DEVINE

Fundraising is often conceptualized as a “hunting and gathering” activity. Those responsible go forth, track down, capture and bring home additional resources for the organization. Many who have worked at fundraising, however, will attest to the fact that it’s not quite that simple, and in fact, an agricultural metaphor might be more apt. Those seeking additional resources plant seeds, water and cultivate them, weed and prune the resulting plants, and bring them to a point of bearing fruit over what is often a long period of time. Further, such activity seems to work best when the culture of the organization—from top to bottom—is focused on the linkage between what it does and the sources of resources necessary to accomplish those ends. It seems to me that fund development works best when the purposes and methods involved are woven into the fabric of the organization, when the directions for generating additional revenue reflect the mission and vision of the organization, and when constituents and stakeholder have some commitment to the endeavor. In brief, I’m going to suggest some elements of the organizational culture of a PEG operation that bear consideration in thinking about mounting a successful development effort.

The Mission and Vision

Most access centers have some sort of mission statement that incorporates the values, vision and objectives of the organization. The central question with regard to fundraising is this: *What’s the compelling vision that will inspire potential donors, foundations, sponsors and others to lend support to your organization?* Saying that the organization **really** needs the resources (and there is little doubt that most do, indeed, need the resources), is simply not compelling enough. Using the First Amendment guarantees that are implicit in most access provisions may not be sufficient either, particularly if you’ve experienced the sort of controversial or unpopular speech that agitates or

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divides a community. Using quantitative information about clients, programs and audiences somehow seems to me to shortchange the broad-stroke outcomes of community- and democracy-building that I’ve witnessed in so many access centers around the country.

It may boil down to thinking about the manner in which the mission of the access operation has been integrated with, has contributed to, and has been valued by the community it serves, the ways in which it has fostered community and democratic outcomes, and the degree to which your access operation has behaved as an exemplary citizen. To some extent fundraising could be seen as a test of your organization’s accountability to those it serves. If you’ve grown *deep* roots in your community—if you’ve forged alliances and partnerships, served community needs, created a vital and robust marketplace of ideas, identified yourself as a true community center and upstanding citizen, and helped to set an agenda for the community, it will be much easier to draw on that sort of *social capital* for support in seeking additional resources.

It’s also important that board and staff members (in particular), as well as producers, clients, volunteers, partners and other stakeholders, have a clear sense of your mission and the direction of PEG operations. Can they tell “the story” in a sentence or two, in a way that engages external constituents? Can they enunciate the major features that are worthy of support? Is “the story” constructed around action verbs that might indicate organizational initiative and direction rather than more passive and reactive language?

The Board

Traditionally nonprofit boards are “constructed” around considerations of

Work, Wealth and Wisdom. A strong board represents a balance of members committed to doing the work that needs to be done, members who have expertise in certain key areas—finance, human resources, law, development, technical fields, etc.—and members who are able to contribute financially to the organization’s well-being. At various times in an organization’s history this balance shifts somewhat, but in preparing for a major fundraising effort, it’s worth giving careful scrutiny to the balance and composition on the board that will support that effort.

▲ **Work:** Who is going to do the actual work necessary to build and sustain a fundraising effort over time? Who has the time and energy to do all of the tasks necessary to move the organization’s development effort forward?

▲ **Wisdom:** Who has marketing skills, public relations skills, grantwriting skills, fundraising skills, or might have connections with the corporate world, the foundation world, the nonprofit world, or the community at large? Are there people on your board who have campaign experience with other nonprofit organizations?

▲ **Wealth:** This is obviously a very touchy subject, and clearly cannot be the primary “screen” for recruiting access Board members, but in thinking about moving an organization into a fundraising mode, some attention ought to be given to identifying potential board members who will be in a position to make significant contributions to the organization.

The board needs to be signed on and committed to the goals of expanding the resources of the organization. An adage of many fundraising coaches is that “The Board Leads.” One of the most inappropriate things that a board can do is to call for increased income and then leave it to

Fundraising is just one strategy among many for increasing the revenue of an access center. It's important not to put all of the organization's eggs in one basket. A starting point might be to inventory all of the possibilities by which the organization might diversify, enhance, or add to non-franchise-derived revenue, and to examine these possibilities and initiatives within the framework of a long-term or strategic planning effort.

the staff to produce it. PEG staff can't be expected to have the contacts or the time necessary for the full effort. It has to be a board function.

Board members have to have the capacity and the willingness (without queasiness) to ask others for support for the obvious public good that the organization's efforts accomplish. In fact, part of their orientation as board members should involve gaining an understanding of their role in maintaining the long-term health and viability of the organization. And there should be some understanding that they will be required to work through their professional and social networks on behalf of the organization.

At the same time board members need to be supported in this endeavor with materials and training that will help them accomplish these objectives. They should be provided with background information and pointers for talking about the organization, tips for solicitation, outlines of methods for informing, cultivating and seeking commitments, ways of dealing with objections, and suggestions for following through. Where possible, it's also a good idea for board members to role-play some of the sorts of interactions they might have in approaching a foundation, corporate source or donor.

Unless a volunteer PEG board member is convinced of the value of your fundraising effort, and is able to act on that conviction, it will be difficult to convince others to support the organization. Board members should be exemplars, and should make contributions to the organization in advance of seeking support from others. Many organizations seek 100 percent participation on the part of the board in raising resources. Board gifts may be large or small, depending on capacity, but they should indicate the willingness of board members to make sacrifices on behalf of the organization.

The Plan

Fundraising is just one strategy among many for increasing the revenue of an access center. It's important not to put all of the organization's eggs in one basket. A starting point might be to inventory all of the possibilities by which the organization might diversify, enhance, or add to non-franchise-derived revenue, and to examine these possibilities and initiatives within the framework of a long-term or strategic planning effort. So, for example, in addition to the usual mechanisms of membership, tape sales, production services, underwriting and the like, elements of "the mix" might include:

▲ **Special events:** high profile concerts or speakers, community fairs, awards dinners, testimonials, galas or formal balls, etc.

▲ **Auctions:** on-air auctions, silent auctions, internet auctions (Appalshop recently conducted an interesting variation on this approach on their web site), auctions of services, dinners, etc.

▲ **Telethons:** on-air fundraisers, membership drives, anniversary celebrations, etc.

▲ **Phonathons:** using telemarketing techniques with acquired or developed lists, scripted solicitations, and well-trained volunteers

▲ **Direct mail and other direct solicitation:** not a one-time effort, but a minimum three-year commitment to buying/renting/compiling mailing lists, refining them over time, developing viable solicitation materials and return envelopes. (Some refer to this approach as "friend raising" because of the communication stream it opens with the broader community).

▲ **Grant writing:** researching community, regional and national foundations, identifying potential sites of program support, working through the cultivation and grantwriting process, soliciting letters of endorsement and support, etc.

▲ **Entrepreneurial enterprises:** developing auxiliary activities such as Tucson's FACIL software system, that contribute revenue to the organization.

▲ **Memorials and honorary gifts and scholarships:** from plaques to training scholarships to "named" equipment (for example, at Antioch College our cameras and edit suites are named after donors)

▲ **Annual fund:** seeking a (hopefully) ever-enlarging base of regular donors committed to the sustainability of your organization, providing operating income and keeping the doors open

▲ **Capital campaign:** seeking funding for equipment, facilities, capital improvements, etc.

▲ **Endowment campaign:** building an endowment over time that sustains some parts of the PEG operations.

Of course "the mix" cannot be too broad or scattered too widely. It should be informed by a clear sense of the sort of people-power, time and resources that will/can be allocated to this activity, and should be woven into the fabric of the organization's regular operations and should be sustainable. This can't be stressed enough: *the development effort has to be integrated into the everyday reality of the access center; and planning is one of the key mechanisms that an organization has for making that sort of shift in culture.* It helps for an organization to establish realistic and attainable goals for the first year of a fund development effort. If the effort is successful it will build momentum and carry forward to successive years, but if the first year effort fails to achieve its goals it will prove difficult to sustain the effort.

Determining the people power—board, staff, volunteers—necessary to do the detailed work required and follow through over the long haul ought to be near the top of the planning list.

Another part of the planning should involve setting some firm timetables for the recruitment of board members, the recruitment of volunteers, the orientation of friends, staff and allies, the conduct of training sessions, the steps involved in implementation, the reporting and recognition of participants, and the assessment of the effort. A timeline assists board members in understanding, staying focused and being accountable in their commitment to improve the resource base. A timeline also provides staff a mandate that helps them avoid pushing

the fundraising activities to a back burner in the flurry of daily work demands. Assessment should be very focused in the first year of a 3-5 year effort, with the feedback and experience—both successes and failures—shaping the ongoing effort.

Board and staff together should set a budget for the funding initiatives which accounts for the costs associated with each element and stage of the effort and the revenues anticipated and how they will be allocated and utilized by the organization. Planning worksheets that break down responsibility, projected and actual budgets (including projected in-kind contributions) for facilities, personnel, print and other materials, promotion and publicity, and specialized functions ought to be included in the planning. Getting board support and backing for the entire plan is absolutely essential. And of course it's imperative to have a marketing and public relations plan that provides linkage between the vision/values dimension and the actual implementation of the organization's plans and initiatives.

The Infrastructure

If your access center is undertaking a major campaign or long-term fund development effort, some research, and perhaps even a feasibility study will be helpful. Researching your support base, doing some analysis of your constituent groups, and gaining information about and insight into local funders and potential prospects for giving is essential. Searching grant and foundation sources and identifying the possibilities for follow-up, letters of inquiry, introductions and cultivation is also part of the process.

If your organization is undertaking a major focused fundraising effort, a *feasibility study* might be in order. Such a study usually involves structured interviews with significant "stakeholders" regarding their perceptions of your organization, their willingness to support the directions (general and specific) of the organization, and even the level at which they might be willing to contribute resources. A *feasibility study* is most often conducted by a consultant or outside agency, and provides the organization with an analysis of the readiness of the organization to achieve its fundraising goals. Such a study also yields some useful insight into the attitudes of your constituencies toward the organization.

...no matter how under-staffed, under-resourced and stretched an access center is, it's reasonable to consider mounting a development effort that builds on the strengths of the organization, its connections with its constituents and its host community, and the public good that it achieves through its everyday operations.

The organizational infrastructure for development work is complex and critical to its success. It's worth asking some questions before you begin:

▲ Are the necessary policies in place? Do board and staff have clear guidance with regard to: What can and cannot be accepted (e.g. real property)? The legal and policy implications of gifts? The status of in-kind gifts? The designation of restricted and unrestricted funds? The nature of and vehicles available for planned giving? The policies for recording, reporting and accounting? A code of ethics?

▲ Are gift processing procedures in place? Does your organization have the capacity for prompt acknowledgement (the rule of thumb is 48 hours)? Do you have procedures in place for recording, tabulating and reporting funds received? Do you have some standards of analysis for the effort such as cost-per-dollar-received, percentages of participation, average gift levels, etc.?

▲ Do you have a means for evaluating the effectiveness of your various development efforts?

▲ Are materials in place? Have you developed a brochure, a case statement, and/or general materials that flow from the mission, values and vision, define the needs and make the case? Do your materials make it clear how much, what for and when? Do you have a well-defined marketing and promotion plan for your efforts? Do you have press releases, posters, flyers, publicity materials, invitations, tickets etc. for particular events and initiatives? Do you have letters of endorsement and support for what you're doing from various constituencies in the com-

munity? Have you prepared solicitation letters for various audiences? Do you have specific forms for gift agreements, acknowledgement, allocation of resources, and accounting for the overall development-derived revenue?

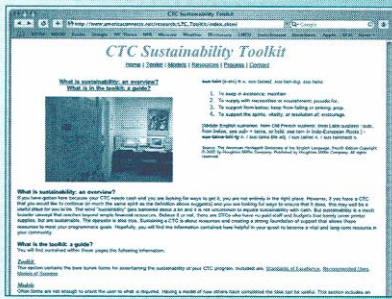
▲ Are the volunteers in place? How will clients, producers and community volunteers (as well as board members) be engaged, trained, coordinated and supervised? Do you have specified roles or "job descriptions" for volunteers that define duties, performance and criteria for evaluation? Is there clear responsibility for coordination?

▲ Are the mechanisms of *stewardship* in place? Are there specific staff assigned the responsibility for follow-up, acknowledgements and thank you's? Have you worked out the mechanisms for the care and feeding of board, volunteers and donors? The means for acknowledgement and recognition, whether in annual report or event form? Have you laid out the mechanisms for grant assessment and reporting? Are there mechanisms for reporting to and sustaining donors and supporters?

▲ Are the staff in place? Are staff clear on how they will balance normal workload with the requirements of the various development efforts and initiatives? Have staff received training and support for the efforts ahead? Are there clearly defined responsibilities for each element of your undertaking? Is there broad staff ownership of these efforts to improve and strengthen the organization? Are staff prepared to articulate the compelling vision for the organization? Are there clear linkages between staff and board as efforts to develop revenue unfold?

There's a great deal more to consider, of course, and the challenges might seem daunting to smaller PEG centers. But no matter how under-staffed, under-resourced and stretched an access center is, it's reasonable to consider mounting a development effort that builds on the strengths of the organization, its connections with its constituents and its host community, and the public good that it achieves through its everyday operations.

In addition to his many years of work in public access, Bob Devine served as president of Antioch College from 1996-2001. During that time he led the institutional fundraising efforts that raised nearly 30 million dollars for the college.



CTC Sustainability Tool Kit Available Online

www.americaconnects.net/research/LTC_ToolKit/index.shtml

Created by the Lowell Community Technology Consortium (a project of Lowell Telecommunications Corporation, originally a CCTV center) with a Field Innovation Grant from the America Connects Consortium, this Tool Kit includes tools for assessing your organization's current status, models and examples of how other organizations have completed a sustainability plan, as well as resources for areas that may need development.

Other Online Resources¹

- Philanthropy Journal
www.philanthropyjournal.org
- Philanthropy News Digest
www.fdncenter.org/pnd
- Association for Research on Nonprofit Organizations and Voluntary Action
www.arnova.org
- Charity Channel
www.charitychannel.com
- Chronicle of Philanthropy
www.philanthropy.com
- Philanthropy News Digest
www.fdncenter.org/pnd
- Foundation News and Commentary
www.foundationnews.org
- Network for Good
www.networkforgood.org
- Nonprofit Genie www.genie.org
- Nonprofit Online News
news.gilbert.org
- Nonprofit Times www.nptimes.com
- Philanthropy Journal
www.philanthropyjournal.org
- Tech Soup www.techsoup.com

¹ Adapted from Piers Bocock, "A Guide to the Philanthropy Trade Press," Foundation News and Commentary, Vol 43, No. 6, November/December, 2002.

GROWING YOUR OWN Sustainable Community Media

BY LAURA BREEDEN

When we talk about what makes a community organization successful, we're usually thinking about more than survival. We probably have a mental model that includes organizational health, community integration, growth that's appropriate to local conditions and needs, and the flexibility to adapt to changing circumstances. The current buzzword for this is, of course, sustainability.

The term may have been borrowed from farming, where "sustainable agriculture" is one of the hottest ideas around. This borrowing is fitting on many levels, because communities, like natural environments, are living systems. In sustainable agriculture, the idea is to use the land and water wisely to preserve and enhance the fertility of the system over the long run. On the other hand, according to the website of the Whole Foods Market (www.wholefoodsmarket.com), "Conventional growers use an assortment of synthetic pesticides, fertilizers genetically engineered organisms and growth enhancers to stimulate their soil and crops. Their focus is on short term yield increases rather than long term soil health."

Where does your community cable access center sit? Are you focused on short term yield increases or long term health? Are you part of a diverse, sustainable ecology of local media organizations and individuals? The convergence of broadcast, cable, and Internet technologies has opened up many new choices for community media centers. At the same time, the deregulation of the telecommunications industry, beginning with the Telecommunications Act of 1996 and pursued vigorously by the current FCC, has created unprecedented opportunities for domination of the media by a few large players. (In agriculture, this is called mono-culture, and it is famously responsible for allowing diseases and insect pests to spread rampant throughout large tracts of farmland.)

The measure of health may not be

The term may have been borrowed from farming, where "sustainable agriculture" is one of the hottest ideas around. This borrowing is fitting on many levels, because communities, like natural environments, are living systems.

how many people you train to use video cameras and editing suites, or even how many First Amendment battles you fight and win. In the long run, your most important indicator of sustainability may be the health of the local media environment. Nonprofit organizations need to be able to use media effectively to get their messages out and build relationships. Individuals need to be able to navigate diverse sources of information with a critical eye, and to create their own information and entertainment. All of us need to know that we can "grow our own."

Looking to cable franchise fees as your only source of revenue is akin to putting all of your resources into a single crop. It may also restrict your vision of what a community media center can be. In the end, if your organization is sustainable, it will be attuned to the needs and resources that characterize your community. Its funding sources will be diverse and balanced. It will hold a long term view of "success." It will understand that building and maintaining relationships, with board members, local media, community volunteers, other nonprofits, city hall, and businesses is essential to creating a healthy media ecology. And it will identify and nurture the assets that make communities strong, most especially the people.

Laura Breeden currently directs the America Connects Consortium at Education Development Center in Newton, MA, working with community technology centers throughout the country. She was the founding director of the US Department of Commerce TOP program and has been exploring public sector applications of the Internet for 20 years.

What's a Girl Like You Doing at a Place Like That

Confessions of a Director of Development...or Development as a Community Organizing Tool

BY GINNY BERKOWITZ

I all began with a \$2000 mini-grant from the Massachusetts Cultural Council to teach a media literacy program in a local elementary school in 1991. It was one of the first grants Cambridge Community Television (CCTV) received in an effort to diversify funding sources and not be totally reliant on franchise fees for operations. I was hired to fulfill the grant requirements—to create a 10-week media literacy and production workshop for fifth and sixth graders. That first success led to the concept of a comprehensive after school and summer program for Cambridge youth—kindergarten through twelfth grade. This small project also provided the boilerplate for future endeavors in that it was primarily about community outreach, taking a proactive role to ensure that our access center met the media and technology needs of our community.

This initial project began our evolution from the traditional first-come, first-served public access model toward a broader model of community media. Since that time, we have initiated new projects in order to broaden our constituency and better serve the community, reaching out to those typically ignored by mainstream media.

When the staff of other access centers learn that CCTV has a director of development, they assume that all I do is raise money. But my role here at CCTV involves much more: I identify and engage underserved communities. As a social worker, a community organizer by training, my outreach and program development skills, coupled with our fundraising efforts, have fostered a rich array of collaborations between individuals, organizations and community groups here at CCTV.

To begin at the beginning and in good organizing style, we started by analyzing our city—who lives and works here, and who was missing in the mix at CCTV—more formally known as a “needs assessment.” Cambridge is an ethnically and socio-economically diverse city. Our challenge was to find ways to include



Youth participants in CCTV's 2002 Summer Media Institute.

those typically left behind: seniors, the homeless, linguistic and cultural minorities, and low-income residents. The essence of my position as director of development is to diversify our funding sources in order to respond to community need.

Outreach Is Development

Outreach programs are key as we move to identify and involve all segments of our community. CCTV has been involved in numerous collaborations over the years, some successful and some not, and some we choose not to pursue at all. But each effort helps identify ways in which we can continue to support the strengthening of community's use of telecommunications tools, and each brings new ideas, new resources and new connections.

The Media Arts Education Program for youth began with the simple media literacy project described previously. The project has spanned a decade but through consistent effort has grown in scope and is now incorporated as Cambridge Educational Access, a separate entity, positioned to establish a facility and receive franchise funds. While there have been many success stories and some highly visible results, there were

also more subtle outreach efforts that have taken us in new and unexpected directions. For example, Central Square Conversations, a somewhat short-term project, is a web-based public dialogue project on the revitalization of Central Square in Cambridge that was initiated via a fellowship program with the Massachusetts Institute of Technology [MIT]. This project fizzled as we were unable to raise funds for staffing to support its continuation. However, the connections made at MIT and through the project did help inspire and develop resources for our Digital Storytelling Program. This new venue for media-making is now a key part of our programs for youth, seniors and linguistic minority groups. Valuable staff connections, hardware and software acquisitions, new curriculum ideas, and opportunities to work with national and international organizations were all a result of this circuitous path.

In each effort there is some dynamic process of identifying under served constituencies, and developing the collaborations, funds and resources that can help mitigate barriers to their participation.

In Other Developments

▲ We established a “Friends of CCTV”



Participants in CCTV's Computacion en Español program.

campaign for individual donors and a sponsorship program for businesses and organizations. Both of these programs are low-key, low maintenance. One or two mailings per year solicit new donors, and annual renewals are done monthly by mail or email. In exchange, friends and sponsors are thanked on our channels and our website, and the occasional promotional item to spice things up, with some distinction in the size of acknowledgements for sponsors. In addition to raising some discretionary funds, these campaigns promote the station and often net us some invaluable connections to our community.

▲ Probably the most commonly thought of fundraising activity for nonprofits is grant writing. This is a much more labor intensive and less predictable source of revenue. It is also extremely important to make sure that you are seeking support that will promote your mission, and move your organization forward rather than add work that takes you down some hard to manage not-quite-sure-how-we-got-there kinda paths. There are many benefits to soliciting support from private and public grant sources, not the least of which is more sizeable pots of money. Grant-funded projects can also be great opportunities for creating collaborations that often continue long after the grant money has been expended.

A distinction should be made about

project and operating support: the former provides short term money (usually 1-3 years) for an innovative idea, or to develop a specific program component, and the latter funds what you do, your core program, on an on-going basis. The latter, of course, is the more desirable of the two but harder to come by.

▲ A less talked about but very useful source of revenue can be found in in-kind donations. There are many businesses and organizations that are willing to donate goods and services to nonprofits. Access centers are very good candidates for these donations as we can use our channels to thank donors, and our membership is likewise a good audience. Anything you can think of can be donated (e.g. cleaning services, hardware/software, printing, furniture, signage, food, flowers, window washing, coffee, etc.). Again, a great opportunity to connect to those who make up the fabric of our city.

▲ When I was hired, I firmly stated that I do not do events. But what is a nonprofit without an annual event? We just could not see ourselves joining the "rubber chicken" circuit. Then one day we were sitting out in the backyard behind CCTV, one of the few open spaces in Central Square, and it came to us in a flash. The 5th Annual CCTV Backyard Barbecue will be held September 18, 2003. (Join us if you can. It is Cambridge at its best: culinary artists, music and leading role awardee!) Annual events are

extremely labor intensive—developing a really good mailing list, identifying a venue, creating a program, and selling your event. And, not to mention, cleaning up, literally, in our case, but also figuratively, so that you have the data you need to thank all who participate and get ready to capitalize on the work you did this year to grow your event for next year. In the end, the immeasurable benefit of a well-planned event that simultaneously raises money for your organization, highlights your mission, and makes that vital connection to new and diverse segments of your community makes it all worthwhile.

▲ Our newest endeavor is a different kind of fundraiser: in celebration of our 15th anniversary: *Cambridge Uncovered—the Calendar*. The Calendar will feature Cambridge notables, nude and discreetly camouflaged, and will be sold in local bookstores and on the web in support of the First Amendment and 15 years of service to the community.

▲ Finally, CCTV has diversified our funding base with facility and equipment rentals, and production services for hire. Even in this arena, we find that what makes this work is the connections we make to individuals who live and work in the area, and who may have some other area of interest that comes back around to our access mission.

So, when people ask me how I ended up working for an access center, I can say it is the best place to make use of my community building skills. Where else can you find people, staff and community producers alike, so committed and involved in their work; where the medium is the common denominator and the desire to communicate the motivational force in building collaborations and community?

Ginny Berkowitz holds a Masters degree in community organizing from the Boston University School of Social Work. Ginny has worked for various community-based organizations in the greater Boston area since 1981 with primary responsibility for planning and program development, fundraising, and community building. She served as director of the Jefferson Park Writing Center from 1983 -1988. Ginny is director of outreach and development for CCTV. The cable provider for CCTV is Comcast, and the system serves approximately 24,000 subscriber households.

GETTING TO THE ASK

A Primer for Achieving Community Support

BY RUSSELL F. CARPENTER

Query: "How do you ask for money?"

Response: "Ask."

The hard work precedes the "ask." Why? From whom? How? To Whom? At what cost? When? For how much? Then what? The answers build the case and strategy for asking effectively. The goal is to inspire every prospect to respond "Of course. How can I refuse?"

(After eight years of operation, WilliNet answered these questions and fashioned an annual giving friends campaign that raised \$12,000, adding about 25 percent to its operating budget. The second campaign is pending.)

Why ask? Because you need a new or greater source of funds. Because your current funding is increasingly unpredictable, hard to motivate, and limited against your needs to fulfill your purpose. Finally and most important, because your viewers are the citizens you serve. Why not ask them as partners to share in the effort to provide programming for their own benefit and that of their community?

From whom and how are probably the most daunting questions. What is your market? How many cable subscribers? Where do they live? What are their useful demographics? What is the



The WilliNet logo has become a recognized identification for community access in Williamstown, Massachusetts.

Independent Operational Functions



Community funding is a vital link in the chain of operational functions that together result in PEG programming. The chain loses an important link if viewers are not asked to become funding partners.

most cost-effective use of your budget and time to solicit them?

Market size predicts potential. Start small whatever your market and expand your base wherever opportunity and experience take you. A smaller market is easier to inventory and solicit but the percentage response and dollar return will be capped sooner. Results from a large market will climb as new constituencies are added. While the potential of a larger market is greater, so is the work and time required to achieve it.

Whatever the market size, how do you solicit its members? Simple and informative direct mail—No gimmicks—is the easiest, most inclusive, and—Surprise—most direct. Your message should be attractive, represent you well, and present who you are and why gift support is vital to your ability to continue your commitment to community access. Keep it on one page with a minimum of adjectives and promotion, provide an enclosure if necessary to supplement the letter with supporting graphic information, and always include a reply envelope to return the gift.

It is vital to illustrate that you practice solid, effective management and that those who govern the operation are recognized, reliable, and active representatives of the community. Don't hide your financial structure and facts. Demonstrate your impact on and use by the community and the potential for growth.

To whom? Where to obtain good names and addresses to receive your first solicitation? Organize a brainstorming session with savvy community members who know both the organizations that maintain active lists of members and donors and how to obtain them on mailing labels. Offer to consult and help on access production opportunities for their benefit and certainly make public statements of appreciation for their help.

If in a small community you may be able to obtain a census household list of labels to truly blanket the constituency. (We did!) If in a large community you may continually mail to scavenged lists in small groups or sequentially. Don't worry about duplicates; if a household receives several mailings you've got a good prospect. Perhaps explain in a post script. Also use a post script to explain mailing to a non-cabled household and suggest a visit to a friend to catch a program.

Certainly try to obtain subscriber lists from your cable provider. (If you succeed, tell the rest of us how you did it.) Plan a gentle parallel promotion blitz on-air and in your local media.

At what cost? Basic costs are printing and graphic design, postage (bulk/non-profit rates), publicity, and minimal supplies. Staff time is not included because if you are starting small, no matter the market size, assemble a corps of volunteers with good leadership. Recruit your board? The project will add to management oversight time—and should. Find a freelance consultant with the requisite

experience to help put the printed material together. Ask for discounts in exchange for print and on-air underwriting credit. Look for a grant to cover the entire cost of the project, again for underwriting credit. (We did for \$3,800.) In time, depending upon your experience and success, you may add a development/community support/public relations staff member, perhaps part-time and freelance, backed by the then experienced volunteer corps.

When? Depends upon your community's charitable market and events calendar. There are always traditional community-wide campaigns and public occasions that focus time, attention, and money. No need to compete, but try to coordinate a piggyback. Generally, stay away from September (back to school), December (holidays), and perhaps April (taxes). There is no way you can dodge checkbook competition with all those others also seeking funding support. Just do a better job asking.

For how much? Obviously this is the donor's decision but you can suggest. It is customary to offer a full range of named "gift opportunities" for the donor's selection, perhaps \$10 to \$1,000. Careful, you will get what you ask for; \$10 is small enough to move the decision up to \$25 which will be your median gift even though \$50 is the average. (That's because of a few major gifts.)

Look for potential major donors in every list (\$1,000 plus). Craft a proposal to present in person after learning sufficient information about the prospect's

Remember that the record of your community support in donors and dollars is an effective message to present to others involved in your existence—mayors, councilors, commissioners (every donor can vote), cable providers, and potential corporate grantors and major contributors.

interests, commitments and ideals to guide your conversation and proposal. Take along a board member or committed friend who knows the prospect. Search for a challenge gift to motivate other donors to give or give more. Your campaign goal is to receive 80-90 percent of your gift total from 10-20 percent of your donors.

More important and longer range in impact are your statements about who you are, what you do, why you do it, who does it, and what help you need to continue and improve. Ensure that each gift is an informed endorsement of your purpose and performance.

Remember that the record of your community support in donors and dollars is an effective message to present to others involved in your existence—mayors, councilors, commissioners (every donor can vote), cable providers, and potential corporate grantors and major contributors.

Then what? Your continuing attention to those who support you starts with their gifts. Send an appreciative acknowledgment and deposit the check immedi-

ately. Call with a thank you. Invite for a visit. Look for special ways to recognize each donor's investment in their belief in you.

You will return to your donors yearly for a renewal of their support, hopefully at higher amounts. You have now created your own list and will find it is much easier to solicit supporters. Never forget that lack of good stewardship can ruin an otherwise successful campaign.

Maintain the basic data required for good gift records (name, address, solicitor/signature, salutation, and date, amount, type, purpose, and category of gift) plus other information particular to your campaign and stewardship procedures. Complicated software is not necessary; many nonprofit administrative programs include donor record options. (See www.FreeDonationSoftware.org for a free flexible software package.)

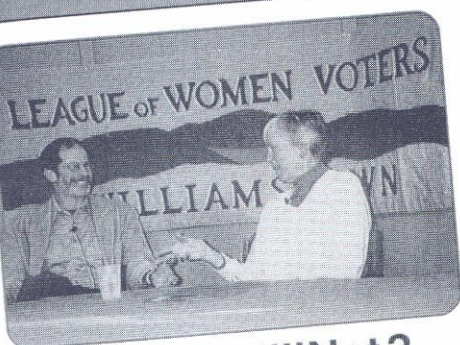
And finally? Ask! You've done the hard work.

Russ Carpenter has retired after 40 years as an educational fund raiser, most recently for 20 years at Williams College in western Massachusetts and earlier as the director of development and community relations at a new PBS middle market station. He is the founder, first president, and current board member of WilliNet, nonprofit community access serving Williamstown. A description of the WilliNet annual campaign based on the principles and procedures outlined in his article is available by request to mjcrfc@aol.com. The cable provider for WilliNet is Adelphia. Adelphia serves five communities of which Williamstown is one. WilliNet broadcasts only to Williamstown and reaches 2,700 subscribers.

WilliNotes

WilliNet • 34 Spring Street • Williamstown, MA • 01267 • p/f 413.458.0900 • willinet@williams.edu

March 2002



What's a WilliNet?

It's Channel 17 on your television screen
Channels 15 and 16 too

When foresighted citizens came together with a vision. They realized over-the-air commercial television was a never serve local needs and interests and that the development and growth of cable provided an opportunity for local access and use. There are now more than 4,000 separate community access stations nationwide.

The Cable Act of 1993 authorized the Federal Communications Commission, the agency that oversees the nation's broadcast and telecommunications industries, to require a cable company to provide channels for community use if requested. These are called PEG channels to represent the three primary purposes of community access television that serve local citizens and government.

In 1993 Williamstown's 3-year franchising contract with Adelphia awarded three channels to the Town for community access television and

THANKS TO THE BANKS!

The Williamstown Savings Bank and Hoosac Bank together have made a generous grant to WilliNet to underwrite the costs of WilliNotes and the first annual Friends campaign seeking support funds from its viewers. The Banks' grant covers the cost of producing and mailing WilliNotes to every household in Williamstown, and lays the groundwork for future campaigns.

WilliNet welcomes the Banks' recognition and support. While this is a first grant from Hoosac Bank, the Williamstown Savings Bank set an early example in 1994 with WilliNet's first grant ever to provide the hardware and software for WilliBoard, the on-screen bul-

WilliNotes, a six-page newsletter presenting WilliNet, was mailed to 3,000 households with a brief cover letter and reply envelope to initiate the first annual friends campaign.

How to Make an Impact with a Live TV Auction

BY MARY SHANAHAN-SPANIC

By the end of the 12-hour *Live TV Auction* on Saturday evening, Nov. 16, 2002, one thing was as clear as a star-studded sky on a crisp autumn night: the people had done their thing.

Elected officials, community leaders, volunteers of all ages, donors from near and far and home shoppers had banded together. Their support for the future of community television in West Allis, Wisconsin spoke volumes.

The fourth annual *Live TV Auction* benefiting the West Allis Community Media Center (WACMC)

raised \$13,500—an increase over 2001.

Hundreds of items—some 350 in all—were up for bids throughout the 12-hour auction. Items ranged from gift certificates and household items, to performance tickets and cuddly toys. There was, literally, something for everyone.

At the end of the long cablecast, the pride was so thick in the Channel 14 studio you could reach out and grab a piece to take home for keeps...

This is the article that appeared in our newsletter about our 2002 live TV auction. Sounds like it was a breeze to pull off. In reality, however, it took lots of organizing, volunteers and hard work to make happen.

Auction Objectives

Our primary objectives are to raise funds for equipment and our operation, increase our visibility in the community and expand our volunteer base. Happily, we succeeded on all three levels. The lasting impact the live TV auction had on the community was the biggest surprise. More residents and businesses know who we are now. They've become supporters, either as home shoppers or donors or both. They want to see our work continue. During the planning of our fourth annual TV auction in 2002, we experienced a leap in attendance at our video production workshops. The fruits of our labors also paid off in another big way: In the summer of 2002, our live TV auction production received a coveted Hometown Video Festival Award.

West Allis and Its Media Center

West Allis is a suburb of the City of Milwaukee, with 32,000



homes and 64,000 residents. It's an urban community, yet it maintains a small town feel. Our community is the longtime home of the Wisconsin State Fair, and our Western Days celebration boasts the longest non-motorized parade in the world. Our citizens are hard-working, proud and willing to lend a helping hand. This, in a nutshell, describes our volunteer base.

The West Allis Community Media Center has an 11-

person board and three full-time staff members. Over the years our expenses have increased, so we have needed to diversify our funding base. Money has to come from somewhere. A live TV auction makes sense.

OK, now you know a little about our community and our community media center. Now let's talk about how we pulled off a live TV auction.

If you live in a community with a PBS station, you probably have seen a TV auction.

A few years ago, some of our volunteers and I signed up to help with our local PBS station's annual auction to get a feel for what is required in running one. It's important to draw a distinction between our center and our PBS station. They have more than 2,000 volunteers, not to mention a team of "professional volunteers." They also have a large paid staff dedicated to the auction and the benefit of more than a million home shoppers.

We unfortunately don't have resources of that magnitude. Before our first auction in 1999, we asked ourselves whether we could pull off such a huge undertaking. Our biggest concern was that we would reach only the 18,000 homes in West Allis with cable TV and whether we could spread the word effectively enough so people would know about the auction and tune in. But we were determined to do our best!

In 2001, we planned to be on the air 17 hours, stretched over an entire Saturday and half a Sunday in mid-October. Calendars were checked to make sure we weren't competing with Green Bay Packer games and other special events that could draw away our audience. By 2002, we moved the auction to mid-November,

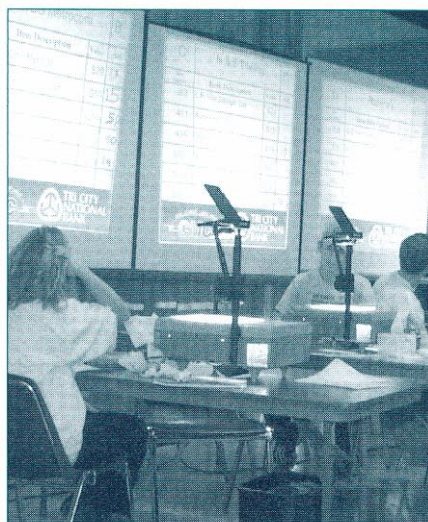
hoping to avoid those sunny, late fall days that beckon folks outdoors!

Sponsors and Auction Items

The next step was to recruit volunteers to chair the various committees and fill the many job openings. Volunteers with a can-do spirit are key to a successful auction. Volunteers are needed to answer phones and record bids on the overheads for the home shoppers to see, for table setup, for the pick up and pay area, and for the production itself. Who do you recruit? Your regular volunteer contingent, which for us includes West Allis Women's Club, police reserve, Rotary, chamber of commerce members, churches, school board and PTA members, and Explorer posts. It's also important to recruit folks who may not be aware of your access center. Our first-time auction volunteers went home after their assigned shifts with a greater understanding of the work we do. Many had such a good time they told us to call them again for next year's auction.

Many questions arise during the planning stage: Who will write the on-air copy describing the items up for bid? Who will train the phone operators? Who will be the on-air hosts? Local celebrities? Elected officials? We learned from experience not to team a serious-minded community leader with a free-spirited comedian. What about space? You need to allocate enough room for the production, the phone banks, the pick up and pay area and the staging of the tables with the items up for bid. Where will the volunteers eat before and after their assigned shifts? So much to consider!

One big job is lining up sponsorships and items for bidding. Cash donations are the most desirable, since they are worth their full value. We found a local bank willing to be the auction's title sponsor. For \$1,500, the bank receives a significant amount of exposure on our



channel prior to and during the auction and through various printed promotional materials. A printer donated color copies of the donor/sponsor flyers, donation forms and bid slips. Other sponsors included our weekly newspaper, which did a terrific job helping us get the word out by publishing an article and many news blurbs. Two days before the auction, the paper printed a full page advertisement listing the items and the times they would be up for bid. Our promotional campaign didn't stop there. We blanketed the community with flyers and lawn signs. We aired public service announcements on our channel. Huge banners were strategically placed throughout the community in clear view of passing motorists. Announcements also appeared in various community newsletters.

Soliciting a wide variety of items from businesses, arts groups and sports teams is very important. Different home shoppers are attracted to diverse types of items. Another big challenge is identifying people who have the time to solicit items—and not be afraid to ask for a donation. Auction solicitors shouldn't be disappointed if a potential donor turns

them down. The majority of businesses approached for donations have been supportive. For a 12-hour, one day auction in 2002, we solicited 350 items with values ranging from \$25 to \$2,000.

What's the best way to solicit items? You could send a letter, and then follow it up with a phone call. I have found, however, that personal contact is far more effective. I simply walk into a business armed with an auction flyer and donation form, and then give my best pitch. Once a business makes a donation, they typically give again the following year. If you can find a few brave and energetic retirees who have time to hit the pavement on your behalf, consider yourself lucky!

Encourage producers and board members to solicit donations from businesses in their neighborhoods. For those people who work days, they can solicit businesses at night or on weekends. Most businesses are accommodating. Don't worry about a business being approached more than once—frequent contact lets a business owner know that you have lots of support from the community.

We also spent countless hours designing the auction set, creating graphics, developing roll-ins and coaching the on-air hosts to make the production as professional as possible.

I recently celebrated my tenth anniversary as executive director of our access center. If I were asked what has been the most enjoyable aspect of my job during the last five years, I would say, without a doubt, learning how to organize a live TV auction. It's both challenging and fun.

Mary Shanahan-Spanic is celebrating her tenth anniversary as executive director of the West Allis Community Media Center. She has dedicated the last 20 years of her life to setting up and coordinating urban and suburban community media centers in the Metro-Milwaukee, Wisconsin area. Shanahan-Spanic is committed to providing the right to be heard by empowering individuals and producer groups with the tools and vehicle to express their voices. Shanahan-Spanic serves on the board of the Wisconsin Association of PEG Access Channels and coordinates the annual WAPC State Video Festival. West Allis, WI is served by Time Warner Cable. They have approximately 18,000 Subscribers.

How To Plan a Live TV Auction On Your Community Channel

The West Allis Community Media Center has put together a "How To Plan a Live TV Auction On Your Community Channel" package. It includes copies of sample letters, flyers and forms, job descriptions, host training info and a whole lot more. It comes with a videotape containing interviews with the committee chairs providing valuable info and advice on carrying out a successful auction and samples of our Hometown Video Festival Award winning *Live TV Auction* in action. It will save much of your valuable time in setting up an auction in your community. Contact Mary Shanahan-Spanic at Shanahan@wacmc.org or 414.321.1121.



A Table for Two

BY RUTH MILLS

*I*t all started a year ago with a directive from my board to try to obtain more grants for Whitewater Community Television. A local funding source, the Wayne County, Indiana Foundation, supports projects benefiting the area we serve. The key was designing a project that would fit their funding requirements and our needs. To be successful, there had to be more than one organization at the table and the project had to be unique.

Setting the Table

We all learn at an early age to set a table and do it on a daily basis without giving thought to it. When company is coming, however, we put a little more thought into the setting. What are we serving? What silverware is appropriate for the differing courses? It just wouldn't work to put out the soup spoon for shrimp cocktail. What is the end result we are looking for?

Knowing we had to show community benefit, we chose to start with an assessment to determine community and organizational needs. The questions asked were: How can we reach the broadest audience? What group of organizations should be part of what we do? How do we develop a project to effectively carry out the answers to the first two questions?

Having managed nonprofit organizations for over 20 years, I first thought of how many times I needed a promotional video to help me convey a message and then I thought about how many nonprofit organizations had requested us to produce videos for them for the same rea-

The project proposal was to assist area nonprofits in the production of an 8-12 minute promotional video and to provide the tools necessary for future video production planning.

son. It just isn't possible to do everything we would like to for the community. It would take a lot of additional funding and staff. Nonprofit organizations don't have the funding to pay what would be required for professional videos. So I thought perhaps we could apply for a grant to cover operational costs of teaching nonprofit organizations to produce their own promotional videos. We could further help them promote their organizations showing the videos on the public access channel. I even came up with a name for the show—*Nonprofit Times in Wayne County*. Okay, I admit the name still needs refining.

The next step was to talk to various nonprofit directors and to business leaders. Not only was the idea accepted, but the nonprofit organizations were asking to be part of the program before we had it developed. We discussed what would help them most, talked to the foundation, and came up with a plan. In other words we knew what we were serving and could set the table.

The project proposal was to assist area nonprofits in the production of an 8-

12 minute promotional video and to provide the tools necessary for future video production planning. The original proposal included 20 organizations, but the grant was not funded in full so the number was reduced to 10. (Side note: The Foundation decided to participate in the project and are paying for their participation separate from the grant awarded.)

The project steps were as follows:

▲ **Identification of participating organizations.** Using the nonprofit organization list from the foundation, information would be distributed and organizations selected on a first-come basis.

▲ **Video production workshops.** A minimum of two workshops would be held to teach organizational representatives how to use WCTV video equipment for the purposes of obtaining b-roll footage.

▲ **Scripting.** A minimum of two scripting seminars would be held to teach the organizational representatives how to script a production for maximum effectiveness in production time and quality. In addition, staff would work with the organizations as they develop the scripts.

▲ **Studio production time.** It was anticipated that four Fridays would be allocated for production. Each organization would be allocated one and a half hours in the studio for the production. WCTV staff would assist the organization in producing a multi-camera production. It was expected each organization would have a script ready for the teleprompter and would have their b-roll footage ready for insert.

▲ **Editing.** WCTV staff would work with and/or edit each program with an estimated time of one and one half hours per program.

▲ **Airtime on channels.** Upon completion, the organization would be given two professional copies plus the master tape of the program. WCTV would retain one copy to be used as fillers on the channels.

We are now half way through the project. The enthusiasm has been outstanding and we expect to gain WCTV volunteers through this project. The scripting classes provided an opportunity for the organizations to brainstorm. One of the classes had representatives from eight nonprofit organizations. The energy in the room was unbelievable as we saw the

SELECTED BOOKS OF NOTE

David G. Bauer, *The How To Grants Manual: Successful Grant-Seeking Techniques for Obtaining Public and Private Grants* (New York: Oryx Press, 1999). Presents a complete action plan for organizing a grants campaign, including material on developing and refining ideas, engaging volunteers, identifying potential government and private funders, and the impact of grants on the nonprofit organization. Available from Oryx Press, 4041 North Central, Phoenix, Arizona 85012-3397, or online from www.greenwood.com

Foundation Center, *The Foundation Directory* (New York: The Foundation Center, 2003). Available in print, on CD-ROM, and on line, this is the "bible" of grant sources. The *Directory* provides key information on the nation's top 10,000 foundations and provides unique insight into foundation giving priorities. It's an expensive publication, but some public libraries and larger nonprofit organizations have copies of *The Foundation Directory* that can be accessed for research. It's available from The Foundation Center, 79 Fifth Avenue, New York 1003-3076, and can be ordered online at www.fdncenter.org/marketplace

Council on Foundations, *Why Fund Media: Stories from the Field* (Washington: Council on Foundations, 2002). This is an excellent book, put together by the Council on Foundations and Grantmakers for Film and Electronic Media on how others have gotten funding, including chapters on "Why Fund Media," "The Coming of Age of Media as Art," "Activist Video: Expanding the Impact of Nonprofits," "Radio Documentaries," "Small Grants Seed Big Films," "The Documentary in Action," "The Catalytic Role of Documentary Outreach," and "A Voice of Their Own: Youth Media." Great material on resources, a media proposal checklist for grantseekers and grantmakers, and a focused list of grantseeker Do's and Don'ts. Available from the Council on Foundations, 1828 L. Street, NW, Suite 300, Washington, DC, or on-line at www.cof.org

Jane Geever, *The Foundation Center's Guide to Proposal Writing* (New York, The Foundation Center, 2001). Provides step-by-step instruction on basics of proposal planning, writing and perspectives on submitting a proposal to grantmakers. Available from The Foundation Center, 79 Fifth Avenue, New York 1003-3076, and or online at www.fdncenter.org/marketplace

Andy Robinson, *Selling Social Change (Without Selling Out)* (San Francisco: Jossey-Bass, 2002). This workbook-sized book, aimed at nonprofits, shows how to initiate and sustain earned income ventures that provide financial stability while at the same time contributing to an organization's mission. Chapters, planning outlines and worksheets on organizing a team, selecting a venture, drafting a business plan, finding start-up funding, and successfully marketing goods and services. Also has solid information on the tax implications of earned income, and profiles of several dozen organizations that have had success going down this path. Available from Jossey-Bass publishers, 989 Market Street, San Francisco, CA 94103, or online from www.josseybass.com.

Michael Seltzer, *Securing Your Organization's Future: A Complete Guide to Fundraising Strategies* (New York: The Foundation Center, 2001). Focuses on strengthening a nonprofit's capacity to raise funds and create long-term organizational stability. Sections on vision and mission, building a board of directors, planning and budgeting, with useful information on using special events, direct mail, planned giving, internet fundraising and earned income approaches. Available from The Foundation Center, 79 Fifth Avenue, New York 1003-3076, or online at www.fdncenter.org/marketplace

A Table for Two

continued from previous page

ideas forming and growing through the brainstorming. The collaborative approach to our project provided the opportunity for groups to bounce ideas back and forth—to draw on each other's knowledge of the nonprofit world and develop stronger scripts.

The organizations that have gone through the training and produced their promotional videos should be able to update their video in the future and make new ones when necessary at a much lower cost. Also, with a final project in hand, they should be able to obtain support for future production.

This project is nearing completion. We have been encouraged to go to the Foundation again and continue the project for other nonprofit organizations and we will. The more volunteers we train, the more organizations will have the opportunity to produce promotional videos.

To summarize, WCTV is serving as a catalyst to bring together many organizations for the purpose of producing promotional videos. Their cost of involvement has been covered through a Wayne County, Indiana Foundation grant. What a win-win situation.

Participating organizations benefit by having a visual presentation to use for public presentations and to show on the public access channel. WCTV benefits because the financial support covers the costs of supporting the community and assisting nonprofit organizations enhance their ability to promote themselves.

The entire process has developed many ideas for future projects. The next is a collaborative venture to spotlight the many cultures in our community—from their viewpoint. *One Community—Many Faces* is the title of the project. Early planning indicates we need to set the table for eight or more, but the menu is still being determined.

Ruth Mills has been general manager for Whitewater Community Television for five years. Previously she was executive director of the Richmond Art Museum for 17 years. Ruth holds an Associate degree in Fine arts, a Bachelor of General Studies (both from IU), an MA in Executive Development for Public Service from Ball State University, and attended the Museum Management Institute at the University of California, Berkeley Campus. Whitewater Community Television was incorporated in 1988. WCTV now has 3 channels operating 24/7, and reaches the majority of their county (17,500 households), through the Insight Communications system. WCTV is housed on the campus of Indiana University East in Richmond, Indiana.

Funding Through Collaboration

Production Services for Nonprofits Strengthens Community Value and Finances

BY LAURIE CIRIVELLO AND DAN VILLALVA

Click anti-smoking posters are prominently positioned at the local mall. The faces and images match those seen on MTV & VH1. Patients in the waiting room of a neighborhood clinic watch an overview of services running continuously...in Spanish. Librarians are busy cataloging 65 short videos for their permanent collection.

The common thread is that these activities occur in partnership with the Community Media Center of Santa Rosa, a PEG nonprofit in northern California. Further, each provides income for Media Center operations.

Our PEG center has discovered that providing cost effective production services to other nonprofit organizations strengthens our community value and financial well-being. We don't create projects and seek grants to fund them. Instead, we look for existing nonprofit activities that can benefit from our media services. We concentrate on helping local organizations succeed, obtain funding, create solutions and obtain a quality of service that they could not otherwise afford.

The opening example is from a collaboration with the Sonoma County Department of Health Services. As usual, this did not begin as a money making venture. Over the years we have provided production services and presented at media literacy conferences sponsored by the health department's prevention division. Our reputation as "media literacy experts" had developed through our previous activities in the community. It was logical for us to be involved with a new "social marketing" campaign. Over the course of a year, a small group of representatives from community organizations met with the prevention division to create a marketing plan that would help prevent middle school age kids from taking up smoking. Trial concepts were developed and tested with student focus groups. The best ideas were produced as print materials for distribution at schools.



The Community Media Center of Santa Rosa's collaboration with the Sonoma County Department of Health Services recently won a local ADDY award.

We don't create projects and seek grants to fund them. Instead, we look for existing nonprofit activities that can benefit from our media services. We concentrate on helping local organizations succeed, obtain funding, create solutions and obtain a quality of service that they could not otherwise afford.

Well aware that television is an important medium for this age group, the committee then worked to develop the Community Media Center's specific role in the collaboration. It was our job to produce the campaign's TV and radio PSAs. Through it all we had to keep track of the project to make sure we staying within the funding provided.

We made our deadlines, the member/client was happy, and we did our small part to help prevent another generation from developing an addiction to tobacco. The high-quality television spots featuring local teen actors played on local access channels and then on youth oriented cable channels in our regional market. Tie-in posters displayed at the mall reinforced the message.


As with all media center members, the health department received equipment, facilities, channel time and production advice at no cost. Value added services, such as scriptwriting, production, animation and graphics were purchased from the Media Center at negotiated rates. Their membership allowed them to acquire a very professional piece. This not only pleased them, but the project funders as well. The same approach has been used here by the Girl Scouts, the Catholic Diocese, the library, and even the police department, with each service tailored to their specific needs.

We recognize that not all organizations can or will create their own video pieces. Often there is an initial lack of understanding the possibilities. Many grant-funded activities do not afford the time for their staff or volunteers to become experts at making video. We have also seen how well conceived and cost effective use of multimedia can be the key to a winning grant proposal—especially when a high quality product can be assured. We have gone as far as writing portions of service grants and meeting with potential funders on behalf of our member/clients.

Over the past four years, CMC has generated revenues of over \$160,000 through these value added services. As the media center's reputation grows, so do the requests for these services. Here are some of our basic guidelines:

▲ Regular services (training, equipment access, production advising and

see FUNDING — page 29

- 
- * Free Programming
 - * High Quality
 - * Viewer Satisfaction
 - * 24 Hours a Day
 - * From Satellite G1R-5
 - * No Commercials

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Charlie Mount

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Funding

continued from page 27

facility use) are provided at no charge. This is the same for all of our members whether they are individuals or organizations. In some cases, the value of these services has been used as matching, in-kind resources for the purposes of a member's grant budget.

Only those eligible for and holding membership in CMC are eligible for value added services. This eliminates commercial requests or out of town projects.

Whenever possible, the work is completed by CMC regular staff. Production values are high and these assignments keep staff production skills well-honed.

The member organization must provide a producer or coordinator. This ensures that it does not become CMC's project. The "producer" is responsible for organizing details, approving work and directing the theme and content.

Start with the problem. It is rarely a need to make a video. More often the real issue is more like "to encourage preventative medical care for the uninsured" or "expand the library's visual history collection." Once that is defined, we design the service accordingly.

If we can, we will. If we hope to establish ourselves as the "go to" experts for nonprofit media needs, we must remain flexible and creative. Rarely have we found the funding to be the issue. Usually the member/clients have access to grant funds to pay our fees. Sometimes our services actually save money for the member/client.

As our track record continues to grow, new opportunities appear. Each time a project including community media gets funded, or a campaign we assisted garners recognition for the nonprofit, the Media Center becomes better known and more valuable to local institutions and organizations.

THIS JUST IN.... The health department anti-smoking campaign has just received an ADDY award. In direct competition with high-priced commercial advertising firms—the bay area chapter of the American Advertising Federation has honored the project for excellence in a multimedia campaign.

This approach is not a quick fix for financial woes; but rather, a long-term investment in collaborations to meet others' needs. It is an effective way to optimize use of the resources, ensure broad support and establish a stronger funding base.

Laurie Cirivello is executive director of the Community Media Center of Santa Rosa, a PEG nonprofit in northern California. She is a former chair of the Western States Regional Board and a regular presenter at conferences and seminars. Dan Villalva is assistant director of the Community Media Center of Santa Rosa. Previously the education and training manager at CMC, his special interest area is media literacy and culture. The Community Media Center serves a system with 50,000 subscribing households, and the cable operator has recently become Comcast.

BOOKS WORTH A GLANCE

Brookings Institution, *The State of Nonprofit America* (Washington: Brookings Institution, 2003). Contains 17 essays that provide an overview of the nonprofit world and identify changes that might contribute to long-term health. Available from Brookings Institution Press, 1775 Massachusetts Avenue, NW, Washington, DC 20036 or online at www.brookings.edu/press/books/state_nonprofit_america.htm

Paul Connolly and Carol A. Lukas, *Strengthening Nonprofit Performance: A Funder's Guide to Capacity Building* (St. Paul: Wilder Foundation Publishing, 2002). Explains capacity building, what it is, and what it involves, and describes a four-step process for developing and implementing a capacity-building strategy and plan. Available from the Amherst H. Wilder Foundation Publishing Center, 919 Lafond Avenue, St. Paul, MN 55104-2198, or online at www.wilder.org/pubs

Victor Futter, ed., *Nonprofit Governance and Management*, (Chicago: American Bar Association, 2002). Has the following chapters that are particularly helpful for fundraising by access management: Fisher Howe, "Fund Raising: The Roles of Board and Staff;" Bernd Brecher, "Planning for Enhanced Fundraising;" Jane C. Geever, "A Proposal Writing Short Course;" Lynn Shelby Kickingbird, "Building Sustainable Nonprofits through Social Entrepreneurship;" and, Lynn Shelby Kickingbird, "Marketing Your Mission." Available from the American Bar Association, 750 North Lake Shore Drive, Chicago, Illinois 60611, or online at abanet.org/abapubs/home.html

Tracy Gary and Melissa Kohner, *Inspired Philanthropy* (San Francisco: Jossey-Bass, 2002). Provides real insight into the perspectives and mindset of potential donors. Available from Jossey-Bass, 989 Market Street, San Francisco, CA 94103, or online from www.josseybass.com

George Overton and Jeannie Carmedelle Frey, eds., *Guidebook for Directors of Nonprofit Corporations* (Chicago: American Bar Association, 2002). Has excellent chapters on Federal Income Tax issues regarding limitations on unrelated business activities, and on the creation of for-profit subsidiaries and joint ventures vis-à-vis tax-exempt status. Available from the American Bar Association, 750 North Lake Shore Drive, Chicago, Illinois 60611 or online at abanet.org/abapubs/home.html

Seedco, *When Good Work Makes Good Sense: Social Purpose Business Case Studies* (New York: Seedco, 2003). Profiles four successful business ventures launched by community-based nonprofits. Available from Seedco, 915 Broadway, 17th floor, New York, NY 10010. Free PDF at www.seedco.org/about/news/NVN_Final.pdf, or available for purchase at www.seedco.org/about/pub/orderform.html



Get *Education News* Parents Can Use!

Free Programming that can suit any Public,
Education or Government (PEG) access channel!



What is *Education News*?

Produced by the U.S.
Department of Education,
Education News Parents Can Use
is a monthly television series that shares
**information and resources of value to parents
and families.** The program features brief
segments, including one-on-one interviews,
“how-to” demonstrations, video and graphics,
and brief conversations with parents, educators,
community, business and religious leaders, and
education experts—**drawn from communities
like yours.** Recent topics include student safety,
science and mathematics and the recently enacted
“No Child Left Behind” Act.

How can you receive *Education News*?

The Department of Education
provides a variety of options to help
stations ensure they have access to their
programming. Additionally, the Department
offers a thirty-second promo that includes ten
seconds of blank screen for local identification.

Where can I learn more?

To learn more about the program and find out
about how to downlink the live broadcast go to:
<http://www.ed.gov/offices/OIHA/television> or call
800-USA-LEARN. For inquiries or to request
copies e-mail: Education.TV@ed.gov.

GRANTS

A Lifeboat in Rocky Financial Waters

BY NANCY BURKE SMITH

Seeking grant funding is difficult in the best of times—and these are not the best of times. If you've received grants in the past, it was likely to launch a new project or pay for a capital purchase. Rarely do grants pay for ongoing operations or for sustaining strong and innovative projects. It's the "Catch 22" of the nonprofit sector and philanthropy: you invent good programs, get them off the ground, then watch them wither—not for want of planning, but for want of continued interest among funders. In fact, noted scholar Pablo Eisenberg of the Center for Community Change at Georgetown University in Washington, DC, states that the competition for and difficulty of raising operational dollars from foundations is the chief reason that nonprofit organizations have lost many of their most committed and effective leaders in the past two decades.

While this decade may not be the best of times, it may be just the right time to approach your local foundations with creative sustainability plans and requests for operations. Why now? Because the last thing foundations want to do with shrinking assets is invest in another struggling nonprofit effort. They'd rather select a few proven projects that fit the funders' own missions and goals and that promise progress over innovation.

Although many funders are concerned about recent increased demands for social-service type programs, such as food pantries and housing assistance, and have, therefore, prioritized such programs for grants, this need not deter a media center from requesting funding during an economic downturn. You have several positive "selling points" with funders: First, you don't, in general, "live" on a series of grants to provide continued service. Most of your grant requests have purchased enhancements or launched something new. Foundation leaders like the fact that you aren't at their door every year. Second, you're in the communications business. You can make a strong

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case for an increased need for communications among nonprofits in your community and between service providers and the public. And finally but most importantly, you can prove that a media center has broad reach, relays important information, has effective and cost-efficient special programs, and is important to the health and well being of your entire community.

There are several ways to propose local funding that will help sustain your media center during times of economic uncertainty:

1. Add a necessary component to an already successful project. Be sure to request both add-on and ongoing funding for the project.
2. Analyze the outcomes from a recent project evaluation against the stated goals of a local foundation. Describe how well you've helped the foundation meet its goals, then request a grant to continue to "help them."
3. If you propose a new project or program, add at least 10 percent overhead for accounting and supervision into the request and budget.
4. Request funding for an evaluation of the cost effectiveness of a project, particularly if the project is collaborative with other organizations. Add in at least 10 percent overhead for ongoing operations and assistance to the evaluator.
5. Determine ways you can help the local community foundation or United Way reach untapped potential donors and request a grant that benefits both of you.

6. Determine ways in which you serve the employees of a local corporation and request funding from the company to continue or expand that service. If you have any sort of job retraining, resume development, or job search program, propose to all local corporations that the programs be continued with their money.

7. Identify what other areas of community service you assist, particularly those providing basic needs. Are you operating the website or otherwise promoting the local food pantries? Do you bring after-school programs to inner-city schools? Are you cablecasting recruitment spots for your local Habitat for Humanity? Focus on how media helps these organizations meet community needs.

8. Be open to collaboration with others who are proposing funding. Be clear about your own organization's need for a portion of the grant funds to support assigned activities.

Above all, continue to strategize. While it might not be the right time to propose a major and expensive new initiative, this is the perfect time to develop long-term plans for your organization and a corresponding budget for launching and sustaining special projects. When the time is right, you'll be ready.

Nancy Burke Smith is owner of Plain English in Grand Rapids, Michigan, a complete writing service for nonprofit organizations, and author of The Everything Book of Grantwriting (Adams Media Corporation, Boston). For more grantseeking tips, see her website at www.plainenglishgr.com

**A VITAL
INVITATION**

ALLIANCE FOR COMMUNICATIONS DEMOCRACY

For more than 12 years, the Alliance for Communications Democracy has been fighting to preserve and strengthen access. Though the odds against us have been high, and the mega-media, corporate foes well-heeled and powerful, time and again we've won in the courts. We can't continue this critical work without your support. With the ramifications of the 1996 Telecommunications Act manifesting themselves, and new legislation on the horizon, we must be vigilant if we are to prevail and preserve democratic communications. If not us, who? If not now, when? Please join the Alliance for Communications Democracy today!

Become an Alliance Subscriber for \$350/year and receive detailed reports on current court cases threatening access, pertinent historical case citations, and other Alliance for Communications Democracy activities.

- Voting membership open to non-profit access operations for an annual contribution of \$3,000.
- Associate, Supporter and Subscriber memberships available to organizations and individuals at the following levels:
 - Alliance Associate, \$2500 - copies of all briefs and reports.
 - Alliance Supporter, \$500 - copies of all reports and enclosures.
 - Alliance Subscriber, \$350 - copies of all reports.

Direct membership inquiries to ACD Treasurer Rob Brading, Multnomah Community Television, 26000 SE Stark St., Gresham, OR 97038, telephone 503.667.7636, or email at rbrading@mctv.org

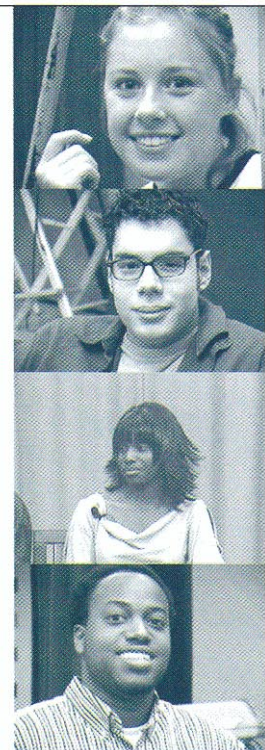
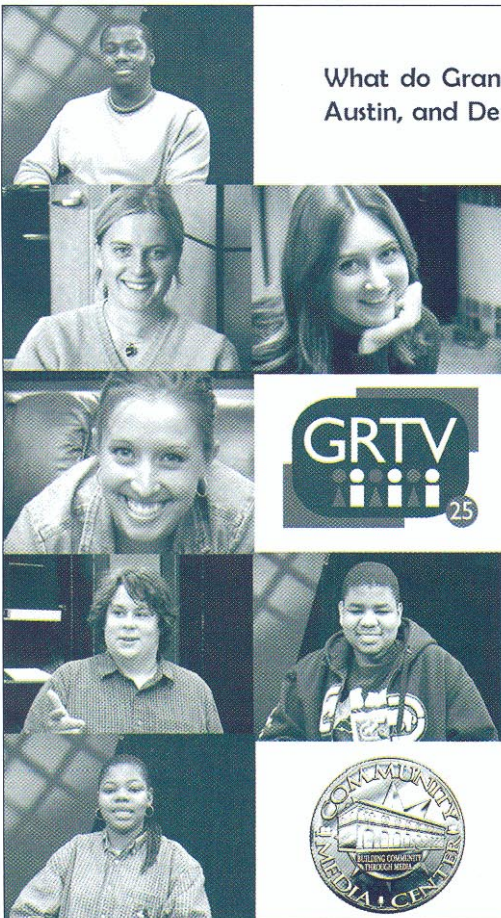
What do Grand Rapids, Seattle, Manhattan,
Austin, and Denver have in common?

the Youth Channel

Participants in the National Youth Media Access Project gather regularly to produce a programming block for their Access channels that represents the interests of young people. Tapes are shared between the five participating cities for an expanded understanding of national youth values.

For more information contact:
Gretchen Vinnedge
gretchen@grcmc.org

diverse TV for diverse folks...



How the Quest for the Paperless Access Center Turned to Social Entrepreneurship

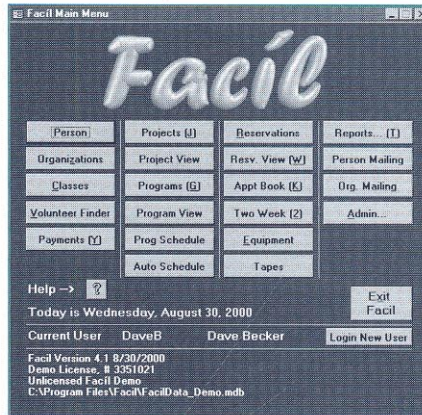
BY SAM BEHREND

Our production manager Jim Thomas has never let me forget that when I recruited him in 1984 to move to Tucson, Arizona to be the first access facilitator in our start-up public access center—and leave his happy home at the University of Pittsburgh—that I promised him a paperless office.

I had just started as operations director at Tucson Community Cable Corp. (now Access Tucson) and I was sure that the new office productivity tools just coming on the market—the personal computer, laser printer and local area network—could be used to run the access center. As everyone who has ever worked in a PEG center soon finds out, scheduling is one of the biggest jobs, and it is also where so many terrible errors are made. I recall the blue cards and doctor's office appointment books we used those first few years. This was far from the paperless workplace!

After one big failure in trying to develop our own comprehensive data management system in 1987 (it was called Palmtree, but perhaps some of you remember other similar attempts such as Calibri and M.O.M.), we hired Dave Becker, a local software developer to work with us on the problem. Dave was the operations manager for the media department at the University of Arizona College of Medicine and had developed a successful data management system there. It took close to two years before 'Beckerware,' as we affectionately called it, was actually operational in our facility, but once it worked we realized that this software would forever change the way in which we conducted our business. The initial cost to develop the software was about \$8,000 and in addition we had spent at least \$20,000 on the networked computers to actually use it.

I knew that other PEG centers were either developing their own custom database applications or looking to acquire a product to meet their needs and it seemed obvious to try to sell our system

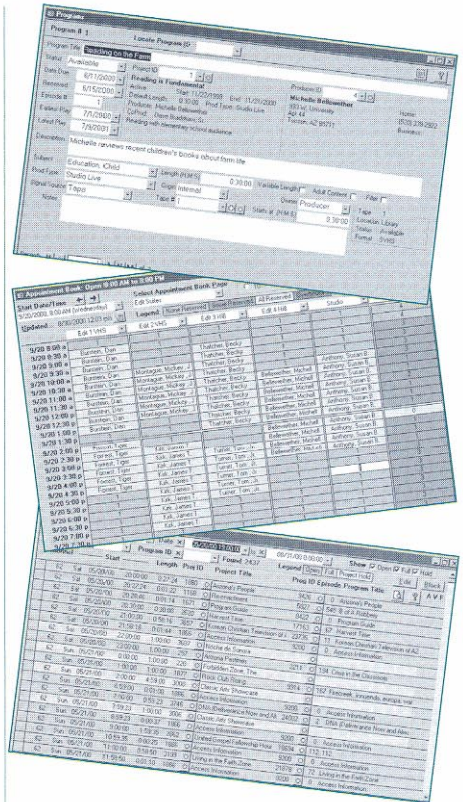


Over the years it has occurred to me that the success we have had with selling Facil to other PEG centers could be a model for others to emulate. I didn't realize it initially, but this model is often called social entrepreneurship.

to other centers to try to recover the investment we had made. Beckerware didn't seem like the right name for this product so I named it Facil, a made-up name that sort of sounded like Spanish for 'easy.' Yes, this was to make the life of the access employee easy and to deliver on that promised paperless workplace. We sold about a dozen copies of this DOS version of Facil over the next few years and did recover all of our costs of developing and implementing it.

Fast forward to 2003...Version 4.3 of Facil is now in over 125 PEG centers and it is the only surviving product of its kind being sold. It is a living, changing, improving product and thanks to the very successful collaboration with, and the real dedication to our access movement by Dave Becker, we can all look forward to Facil remaining a vital tool to our profession.

Over the years it has occurred to me that the success we have had with selling Facil to other PEG centers could be a



model for others to emulate. I didn't realize it initially, but this model is often called social entrepreneurship. We developed Facil for our own use, because we had a need to fill. It did that, but it has also done two other things. It has changed our profession in a tangible and significant way and it has become an important recurring source of additional non-governmental revenue. Access Tucson nets about \$30,000 to \$50,000 a year from Facil sales, which is less than five percent of our annual revenue, but it is certainly a good start toward our goal to diversify funding sources. In a confusing and contradictory ruling from the Internal Revenue Service after their audit of our federal income tax return, we were told that any profit from sales of Facil to for-profit entities such as cable companies would be subject to unrelated business income tax (UBIT). Our tax advisor does not agree with the IRS on this.

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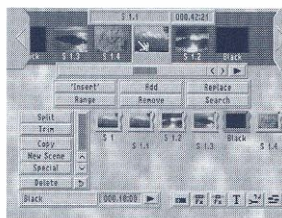
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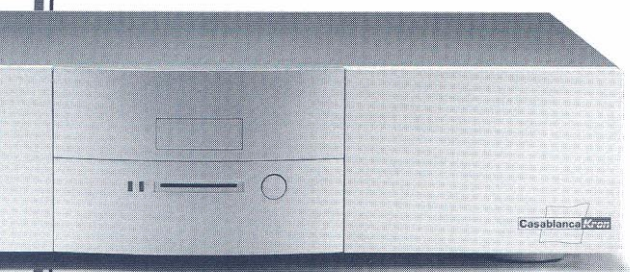
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I am certainly grateful that other centers have invested in Facil to run their centers. I feel good that we have been able to satisfy a need they had with a quality solution. I also feel good about the extra revenue we have enjoyed. But for most PEG centers the cost of purchasing Facil is a very small percentage of what is spent on commodities and services every year. Our center spends several hundred thousand dollars each year on non-personnel products and services, and I would love to be purchasing some or most of what I need from other PEG centers.

We all buy videotape and other blank media, fire wire drives, computers, video equipment, insurance, blank labels for media, advertising specialty items, training materials, office supplies and many other things. I would certainly rather buy these things from other PEG centers than anywhere else. There are other examples of PEG centers manufacturing and selling products. For example, Access Sacramento sells a Digital Studio in a Suitcase (www.sacramento.org/sib.html). I challenge each of you to read Andy Robinson's book *Selling Social Change (Without Selling Out): Earned Income Strategies for Nonprofits* and decide how you can diversify your center's revenue by selling me something I need.

Collectively we form a very large market. The continued growth of the Alliance trade show is evidence that vendors understand the buying power we represent. I look forward to a future Alliance trade show at which one of you is offering an insurance package tailored to my needs, another of you is selling blank DVDs and yet someone else is a master distributor for the Sony or Panasonic products I want to buy. Can you see this in your future? I look forward to doing business with you.

Sam Behrend has been a recognized leader in the community media field for over 25 years. He has served on cable television and telecommunications advisory boards in Pittsburgh, Pennsylvania and Tucson, Arizona. He was a founding staff member of Access Tucson in 1984 and has served as its executive director since 1987. Mr. Behrend has been a faculty member of the University of Pittsburgh, as well as the University of Arizona and Pima Community College in Tucson. He has served in a variety of leadership positions with the Alliance for Community Media and the Alliance for Communications Democracy. His daughter Georgia, 10, hosts the live public access program Georgia's Show. The cable provider for Tucson is Cox, and the system serves 92,000 subscriber households.

OTHER RESOURCES

Journals, Periodicals¹

Advancing Philanthropy. Covers a range of issues and techniques that arise for those managing and working with nonprofits. Website www.afpnet.org/publications/advancing_philanthropy

Chronicle of Philanthropy. News and information about foundations, charities, fund raising, and the nonprofit world. Available online at <http://philanthropy.com>

Foundation News and Commentary. Aimed at an audience of foundations and board members, provides good insight into the priorities of funders and foundations. Subscriptions from Council on Foundations, P.O. Box 96043, Washington, D.C. 20077-6013, or online at www.foundationnews.org.

Fundraising Management. Analysis of industry news and trends; legislation and regulations affecting nonprofits; government contracts; foundations; project development; fundraising techniques, campaigns and marketing strategy. Subscriptions 224 Seventh Street, Garden City, NJ 11530.

The Grantsmanship Center Magazine. Tabloid format, formerly known as the *Whole Nonprofit Catalogue*, highlights new practices and techniques that people in nonprofits can adopt for better fundraising. Website www.tgci.com/publications/magazine.htm

Nonprofit Quarterly. Aimed at providing non-profit leaders with latest thinking, research and practice-based information in the field. Subscriptions 18 Tremont Street, Suite 700, Boston, MA 02108, or online at www.nonprofitquarterly.org

Nonprofit Times. News, management, finance and fundraising. Website 222.nptimes.com.

Nonprofit World. Content involving the ways nonprofits and fundraisers can become better service providers. Website <http://danenet.danenet.org/snpo/newpage2.htm>

The Philanthropy Monthly. Emphasis on economic and policy issues in nonprofit operations, highlighting matters over mission-specific, cause-related articles. 2 Bennitt Street, Box 989, New Milford, CT 06776.

Organizations¹

Association of Fundraising Professionals, an organization that calls itself "the standard bearer for professionalism in fundraising," with lots of good information, networking, and local chapters. Publishes *Advancing Philanthropy*. Their website is www.afpnet.org

Council on Foundations, a membership organization that promotes and enhances responsible and effective philanthropy. Publishes *Foundation News and Commentary*. Their website is www.cof.org

¹ Adapted from Piers Bockock, "A Guide to the Philanthropy Trade Press," *Foundation News and Commentary*, Vol 43, No. 6, November/December, 2002.

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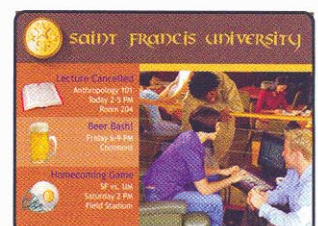
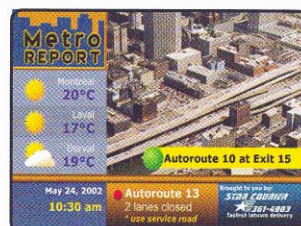
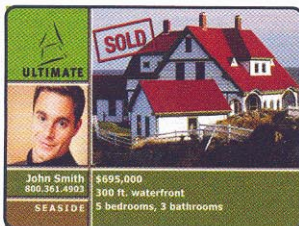
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